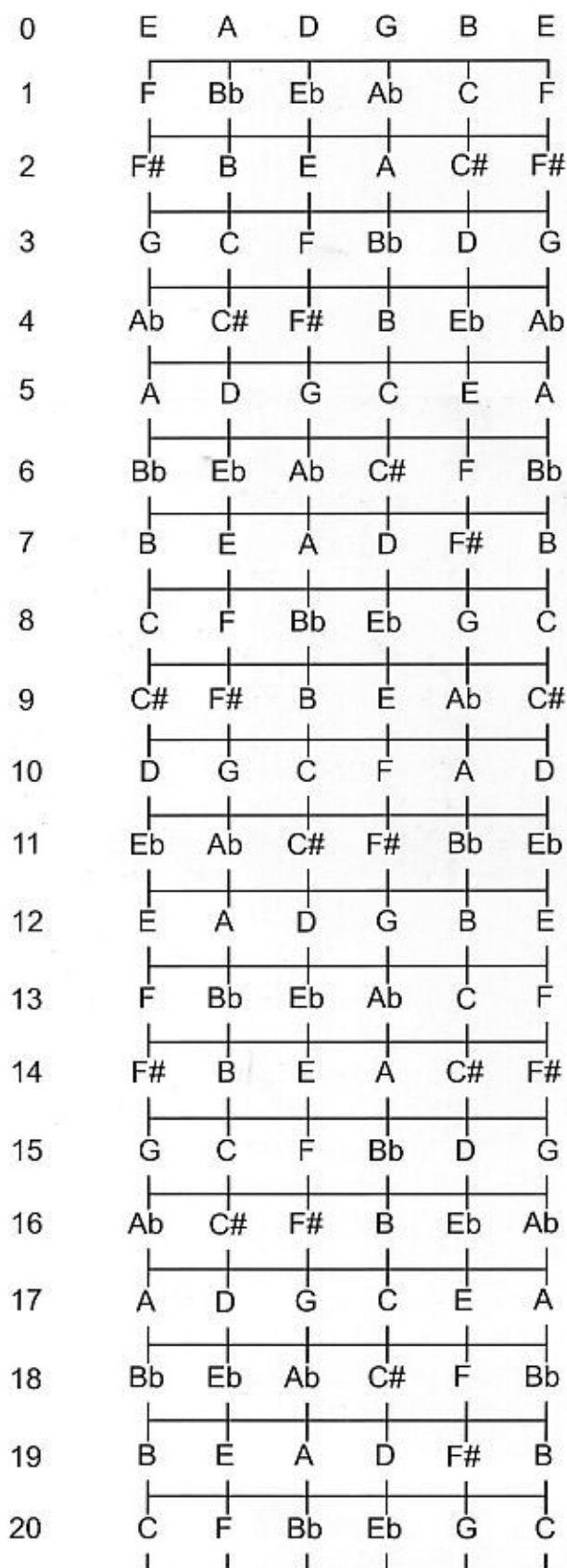


# THE GYPSY JAZZ CHORD BOOK

Compiled by  
COLIN COSIMINI



Volume one



The fretboard diagram above is to assist in identifying chords to fret positions.

# THE GYPSY JAZZ CHORD BOOK



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COLIN COSIMINI



A SILVERBACK MUSIC PRODUCTION

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2nd Edition © 2007

# WELCOME TO VOLUME 1

of

## The Gypsy Jazz Chord Book

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This series of books is based on the music of Django Reinhardt and the ever expanding style of Gypsy Jazz. All the tunes in this series of books have either been recorded by Django Reinhardt or his extended family and Gypsy Guitarists.

To use this book, the user is expected to have some knowledge of chord work.

The chords are the foundation to any kind of music but can still be improvised just like soloing with the use of substitutions and passing chords, adding harmonic twists and turns to an otherwise standard format. Even the subtle change from a minor 7th to a minor 9th and the dominant 7th to a 9th can change the mood of a song. The extensive use of these chords in this book is just a choice of voicing.

It is also important to add dynamic changes to rhythm. By playing added accents and off-beats, this can add more direction and depth as well as keeping it interesting to the listener.

Django's accompaniment in this style was phenomenal and played with complete command that is still unrivalled to this day.

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At the heading of every tune there is a reference to its format of play. For example AABA or ABCA etc. This indicates the pattern in which the tune is to be played and then repeated in its entirety for the length of the tune, unless arranged otherwise.

The key in which the tune is played.

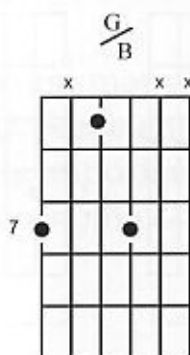
The type of rhythm, 4/4 or 3/4 or otherwise. This indicates the type of rhythm only, not a timing signature to be counted in.

Each chord has a suggested fret position which is placed in the corner of each chord box. For example if you have a C6/9 accompanied with a '3', then the 'C' note on the 'A' string defines its position and if you have a C6/9 with an '8' then the 'C' note on the 'E' string will define its position etc.

A '0' (zero) represents an 'open' chord.

The same process applies to each and every chord.

The use of split chords in this book is as follows:



The diagram above shows an inversion of a Major chord. Because the Bass note is lower than the root it will be listed as a split chord, in this case a 'G/B', so location of the fret position can be easily identified.

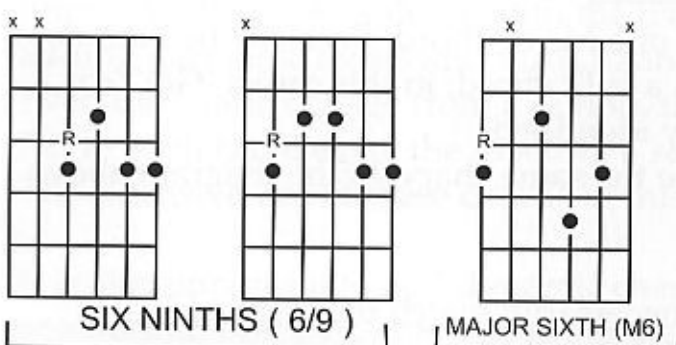
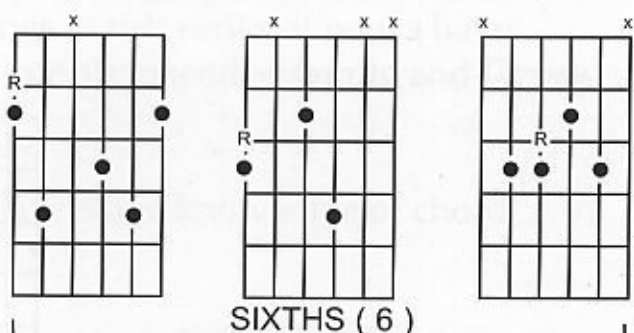
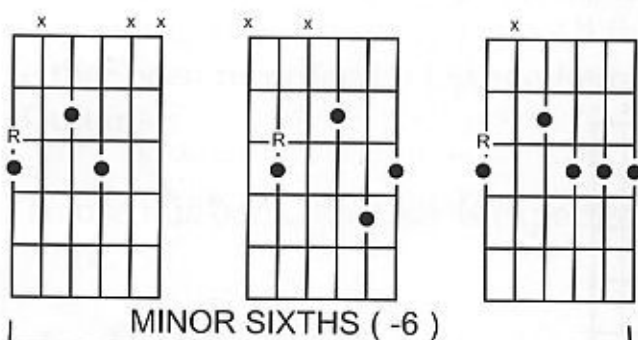
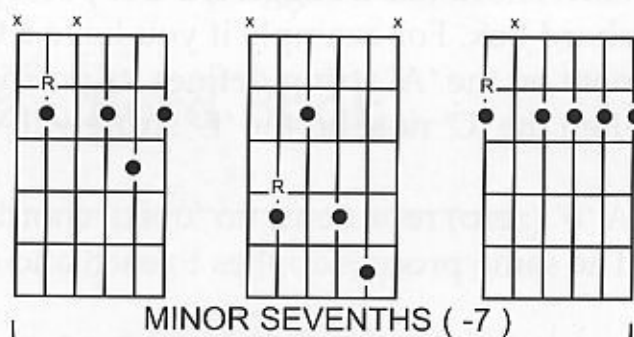
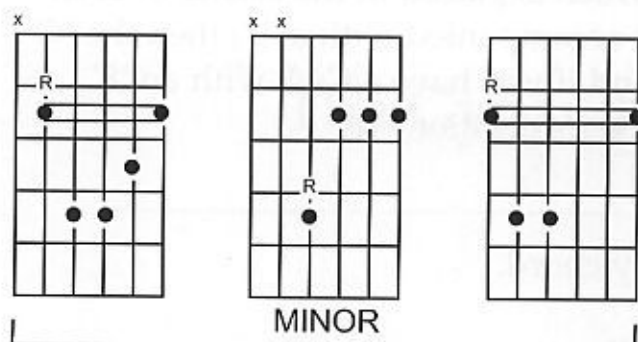
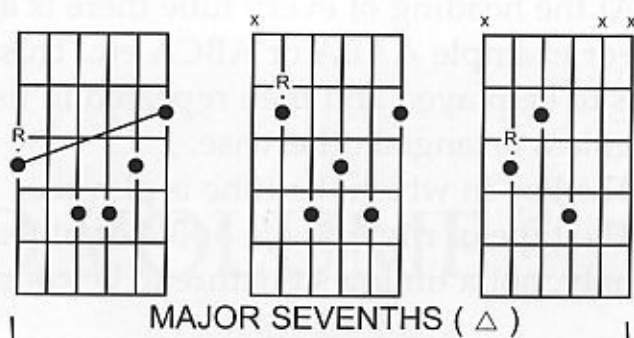
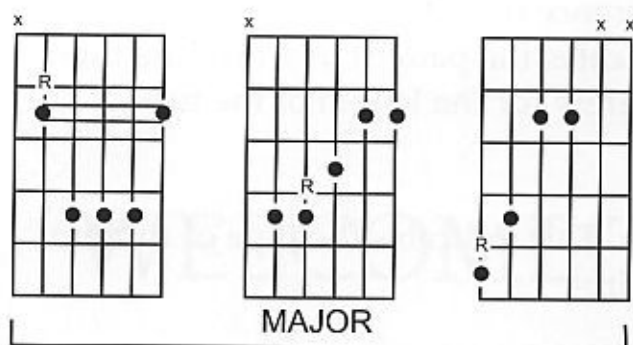
Likewise, if we had an 'F/A' it would be the same shape as the diagram above except it would be in the fifth position.

The chord changes in this book do not necessarily match the original recordings as they have been collected from many sources including some ideas of my own.

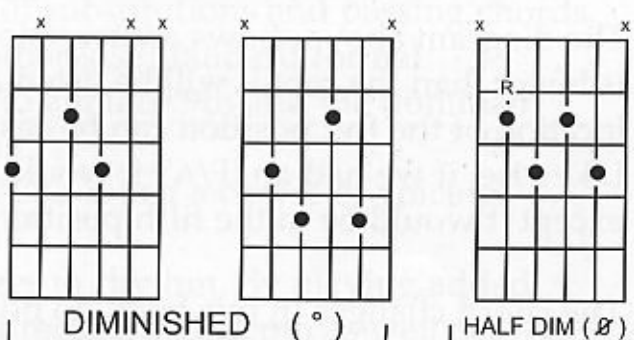
The examples in this book are just one of many ways the chords can be interpreted.

Colin Cosimini 2003

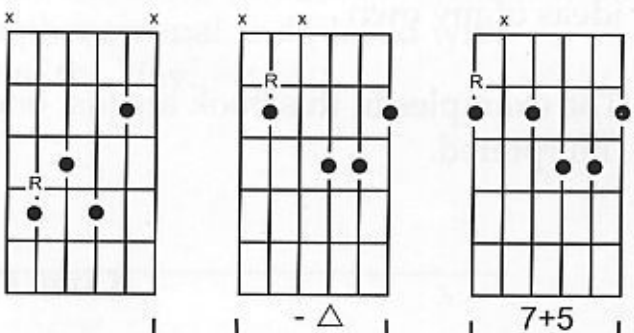
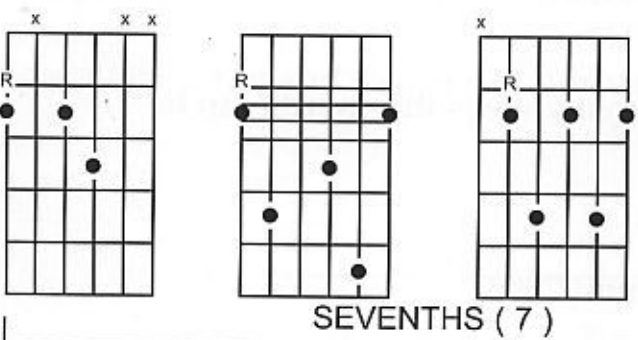
Moveable Chord Shapes used in this book, any other miscellaneous chords will be documented on the chord charts.

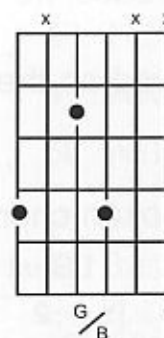
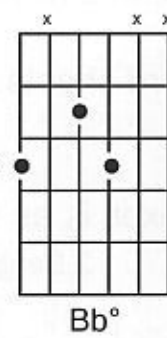
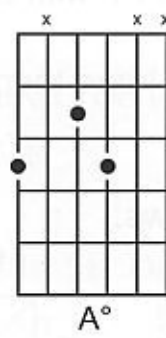
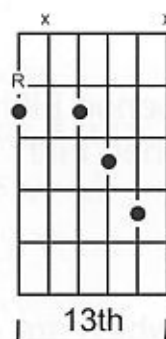
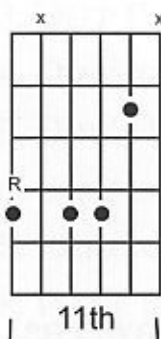
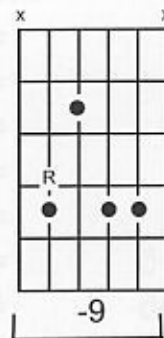
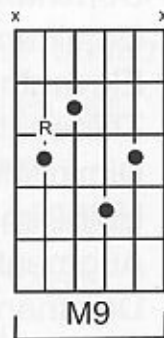
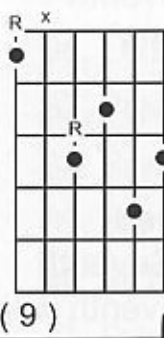
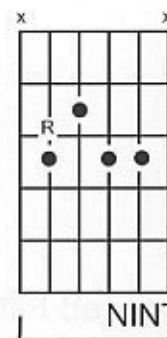
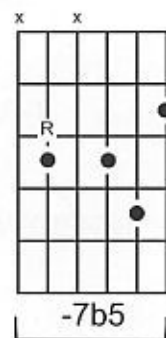
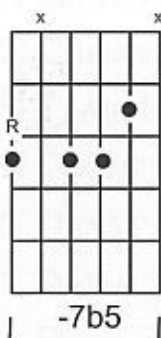
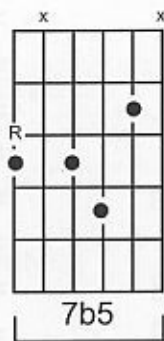
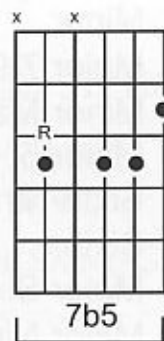
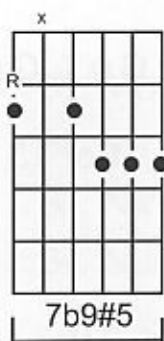
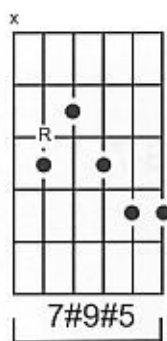
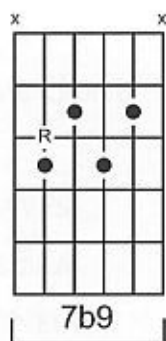


MAJOR SIXTH (M6)

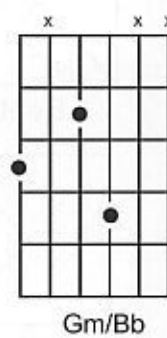
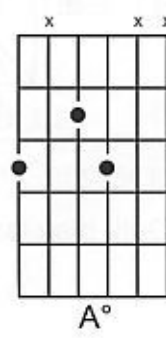


HALF DIM (  $\delta$  )





A 5x5 grid with three dots at (1,3), (2,4), and (3,3) and three 'x' marks at (4,5), (5,5), and (5,4).



Typical Minor chord run in the key of G

## SOME CHORD SYMBOLS USED IN THIS BOOK YOU MAY FIND USEFUL

M	=	Major
m	=	Minor
$\triangle$	=	Major 7,9 i.e. $G\triangle 7$ , $G\triangle 9$ .
$-\triangle$	=	Minor Major
-	=	Minor 6, 7, 9, 11, or 13 i.e. G-7
6/9	=	Sixth-Ninth
6	=	Sixth
M6	=	Major Sixth
M9	=	Major Ninth or $\triangle 9$
7	=	Dominant Seventh
9	=	Dominant Ninth
11	=	Eleventh
13	=	Thirteenth
0	=	Diminished
$\emptyset$	=	Half Diminished
7+5	=	Augmented Seventh
7b5	=	Dominant Seventh with Flattened Fifth
7b9	=	Seventh with Flattened Ninth
7#5	=	Dominant Seventh with Sharpened Fifth
7#9	=	Seventh with Sharpened Ninth
7#9#5	=	Seventh with Sharpened Ninth and Sharpened Fifth
7b9#5	=	Seventh with Flattened Ninth and Sharpened Fifth
%	=	Repeat previous bar

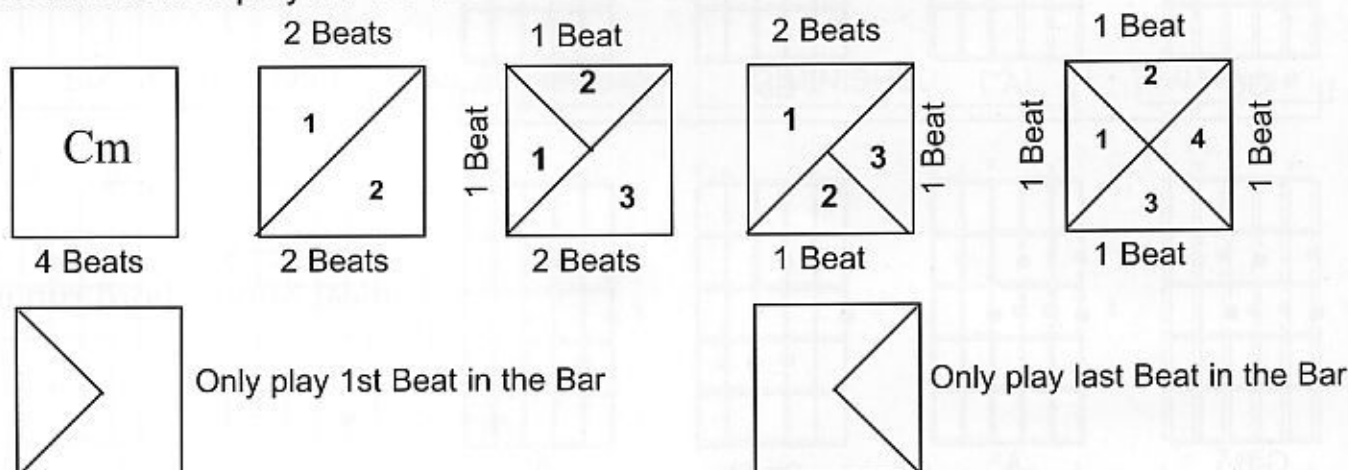
### **Split Chords**

There are also a number of split chords used in this book which are displayed as the written chord and then the bass, i.e. F7/C, this would be F7 with a C on the Bass

All these chords will be displayed on the chord sheets that have them.

### **The Chord Boxes**

The direction of play for the broken chord boxes is as follows:

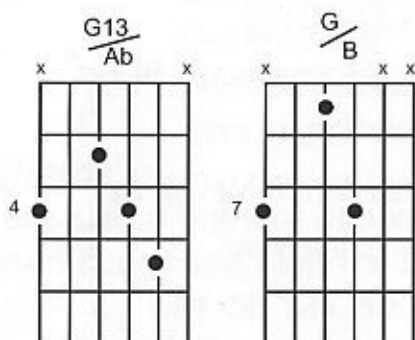




# CONTENTS

1. AFTER YOU'VE GONE
2. ANOUMAN
3. AUTUMN LEAVES
4. BEYOND THE SEA
5. BLUES EN MINEUR
6. BLUES FOR IKE
7. CHEROKEE
8. CLAIR DE LUNE
9. COQUETTE
10. DANSE NORVEGIENNE
11. DAPHNE
12. DARK EYES
13. DEEP PURPLE
14. DJANGO'S TIGER
15. DON'T WORRY ABOUT ME
16. ECHOES OF FRANCE
17. EMBRACEABLE YOU
18. FLEUR DE LAVENDE
19. HOW HIGH THE MOON
20. HUNGARIA
21. I CAN'T BELIEVE YOU'RE IN  
LOVE WITH ME
22. I LOVE YOU
23. I'LL SEE YOU IN MY DREAMS
24. INSENSIBLEMENT
25. JUST ONE OF THOSE THINGS
26. J'ATTENDRAI
27. LIMEHOUSE BLUES
28. MELODIE AU CREPESCULE
29. MENILMONTANT
30. MINOR SWING
31. MONTAGNE STE GENEVIEVE
32. MY MELANCHOLY BABY
33. NATURE BOY
34. NUITS DE SAINT-GERMAIN-  
DE- PRES
35. OU EST-TU MON AMOUR?
36. OVER THE RAINBOW
37. PENT-UP HOUSE
38. ROSE ROOM
39. SEPTEMBER SONG
40. SI TU SAVAIS
41. SWING 39
42. SWING GITANE
43. TAKE THE 'A' TRAIN
44. TEA FOR TWO
45. THE ANNIVERSARY SONG
46. THEM THERE EYES
47. THERE WILL NEVER BE  
ANOTHER YOU
48. TROUBLANT BOLERO
49. WAVE
50. WHAT IS THIS THING  
CALLED LOVE?
51. BUSINESS DIRECTORY
52. BUSINESS DIRECTORY
53. BUSINESS DIRECTORY
54. BUSINESS DIRECTORY
55. BAND DIRECTORY
56. BAND DIRECTORY
57. MUSICIAN'S DIRECTORY

A	<sup>8</sup> <b>C6</b>	%	<sup>8</sup> <b>C-6</b>	%	<sup>7</sup> <b>G</b> <b>B</b>	%	<sup>7</sup> <b>E7</b>	%
B	<sup>5</sup> <b>A7</b>	%	<sup>5</sup> <b>D9</b>	%	<sup>5</sup> <b>G6/9</b>	%	<sup>5</sup> <b>D-9</b>	<sup>4</sup> <b>G13</b> <b>Ab</b>
A	<sup>3</sup> <b>C6/9</b>	%	<sup>3</sup> <b>C-9</b>	<sup>1</sup> <b>F13</b>	<sup>3</sup> <b>GΔ</b>	%	<sup>7</sup> <b>E7</b>	%
C	<sup>5</sup> <b>A-7</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>A-7</b>	<sup>8</sup> <b>C-7</b> <b>F9</b>	<sup>10</sup> <b>GM9</b>	<sup>7</sup> <b>B7</b>	<sup>7</sup> <b>E-7</b>	<sup>5</sup> <b>A7</b>
D	<sup>5</sup> <b>G6/9</b>	%	<sup>5</sup> <b>D7</b>	%	<sup>5</sup> <b>G6/9</b>	%	<sup>5</sup> <b>D-9</b>	<sup>4</sup> <b>G13</b> <b>Ab</b>



The first 'A' section is played in the traditional style using the triad form.

I have included in the second 'A' section a more modern approach. You can hear how the two styles can be blended to make a more melodic and harmonic sound.



Young Gypsy Player at Samois Sur Seine  
Photo by Victoria Cosimini ©

A	<div><div>5</div><div>D-7</div><div>D-Δ7</div><div>5</div></div>	<div><div>3</div><div>G-6</div><div>A7b9#5</div><div>5</div></div>	<div><div>5</div><div>D-7</div><div>D-Δ7</div><div>5</div></div>	<div><div>8</div><div>C-7</div><div>F9</div><div>8</div></div>	<div><div>6</div><div>BbΔ</div><div>Eb9</div><div>6</div></div>	<div><div>5</div><div>D-7</div><div>D-Δ7</div><div>5</div></div>	<div><div>3</div><div>G-6</div><div>A7b9#5</div><div>5</div></div>
A	<div><div>Repeat</div><div>1st</div><div>6 Bars</div></div>					<div><div>5</div><div>D-7</div><div>E♯</div><div>7</div></div>	<div><div>5</div><div>D-7</div><div></div><div>5</div></div>
B	<div><div>5</div><div>A-7</div><div>D9</div><div>5</div></div>	<div><div>0</div><div>%</div></div>	<div><div>3</div><div>G-7</div><div>C9</div><div>3</div></div>	<div><div>0</div><div>%</div></div>	<div><div>7</div><div>B7</div><div>E9</div><div>7</div></div>	<div><div>0</div><div>%</div></div>	<div><div>6</div><div>Eb9</div><div>A7+5</div><div>5</div></div>
A	<div><div>Repeat</div><div>1st</div><div>'A' Section</div></div>						

$\begin{array}{c} 5 \\ \text{DM9} \\ \text{D-9} \\ 5 \end{array}$	$\begin{array}{c} 7 \\ \text{B11} \\ \text{Bb7b5} \\ 6 \end{array}$	$\begin{array}{c} 5 \\ \text{A11} \\ \text{Ab7b5} \\ 4 \end{array}$	$\begin{array}{c} 3 \\ \text{G-6} \\ \text{A7b9\#5} \\ 5 \end{array}$
---	---	---	---

These Chords are sometimes used as an introduction

## ANOUMAN

This beautiful composition was written by Django Reinhardt and recorded in 1953.

You may recognise this tune played by The Stochelo Rosenberg Trio around the campfire on the 'Django Legacy' film.

The introduction above can be played unaccompanied as it's melodic content is in keeping with the tune.




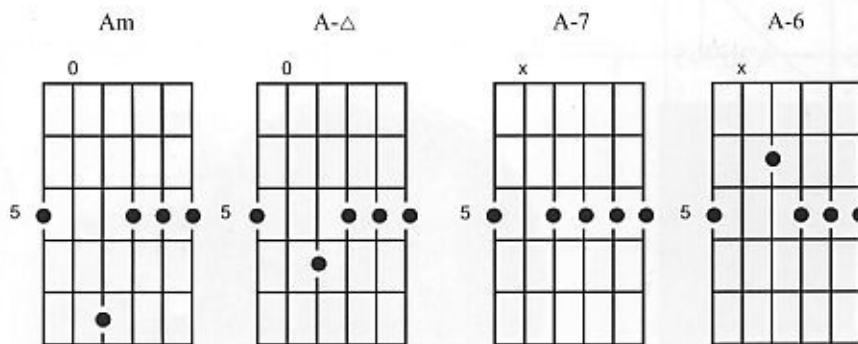
This wonderful traditional Gypsy Caravan was spotted in a field in Norfolk and used to great effect on the Cosimini Trio CD - Janine.

# AUTUMN LEAVES (LES FEUILLES MORTES)

Key of Am 4/4

32 Bars AABC

A	<sup>5</sup> <b>D-9</b>	<sup>3</sup> <b>G13</b>	<sup>3</sup> <b>CM9</b>	<sup>8</sup> <b>FM9</b>	<sup>7</sup> <b>B11</b>	<sup>7</sup> <b>E7#9</b>	<sup>5</sup> <sup>3</sup> <b>A-7</b> / <b>G-7</b> / <b>A7</b> <sub>5</sub>
A	<div style="text-align: center;"> <b>Repeat</b>      <b>1st</b>      <b>6 Bars</b> </div> 						<sup>5</sup> <b>Am</b> %
B	<sup>7</sup> <b>E7</b>	%	<sup>5</sup> <b>Am</b> / <b>A-Δ</b> <sub>5</sub>	<sup>5</sup> <b>A-7</b> / <b>A-6</b> <sub>5</sub>	<sup>5</sup> <b>D-9</b>	<sup>3</sup> <b>G13</b>	<sup>3</sup> <b>CΔ7</b> <sup>4</sup> <b>C#°</b>
C	<sup>5</sup> <b>D-9</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>A-7</b> / <b>Ab7</b> <sub>4</sub>	<sup>3</sup> <b>G-7</b> / <b>F#7</b> <sub>2</sub>	<sup>8</sup> <sup>7</sup> <b>F6/9</b>	<sup>7</sup> <b>B11</b> / <b>Bb7b5</b> <sub>6</sub>	<sup>5</sup> <sup>3</sup> <b>Am</b> <b>G-7</b> / <b>A7</b> <sub>5</sub>



Bars 3 + 4 of 'B' section  
2 Beats on each chord

Continue to play Am for last bar only when finishing.

## AUTUMN LEAVES



Photo by Victoria Cosimini ©

The above rendition is in the key of Am.  
Another favourite key to play this tune is in Em.  
This tune is frequently played by the Gypsies in various keys and tempos.  
Django never lived to record this tune, it would have been interesting to hear what his interpretation would have been.



# BEYOND THE SEA (LA MER)

Key of F 4/4

48 Bars AABCA

A	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{D-9} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{D-9} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{A7} \\ 5 \end{array}$	$\begin{array}{c} 5 \\ \text{D-9} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{A7} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ 3 \end{array}$
	$\begin{array}{c} 3 \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{G7} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{C7} \\ 3 \end{array}$				
A	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{D-9} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{D-9} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{A7} \\ 5 \end{array}$	$\begin{array}{c} 5 \\ \text{D-9} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{A7} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ 3 \end{array}$
	$\begin{array}{c} 3 \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{G7} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{E7} \\ 7 \end{array}$				
B	$\begin{array}{c} 7 \\ \text{A6/9} \\ \text{F\#-9} \\ 9 \end{array}$	$\begin{array}{c} 7 \\ \text{B-7} \\ \text{E9} \\ 7 \end{array}$	$\begin{array}{c} 7 \\ \text{A6/9} \\ \text{F\#-9} \\ 9 \end{array}$	$\begin{array}{c} 7 \\ \text{B-7} \\ \text{E9} \\ 7 \end{array}$	$\begin{array}{c} 7 \\ \text{A6/9} \\ 7 \end{array}$	$\begin{array}{c} 7 \\ \text{A6/9} \\ \text{G7} \\ 3 \end{array}$		
C	$\begin{array}{c} 3 \\ \text{C6/9} \\ \text{A-7} \\ 5 \end{array}$	$\begin{array}{c} 5 \\ \text{D-9} \\ \text{G7} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{C6/9} \\ \text{A-7} \\ 5 \end{array}$	$\begin{array}{c} 5 \\ \text{D-7} \\ \text{G7} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{C6/9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{C7} \\ 3 \end{array}$		
A	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{D-9} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{D-9} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{A7} \\ 5 \end{array}$	$\begin{array}{c} 5 \\ \text{D-9} \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{A7} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ 3 \end{array}$
	$\begin{array}{c} 3 \\ \text{C9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ \text{C7} \\ 3 \end{array}$				



Bridge at Samois Sur Seine. Photo by Victoria Cosimini ©

This great tune works well as an up tempo swing tune or played slow. Django's recorded version was played as a ballad.

The use of minor 9ths can be replaced by minor 7ths or straight minors depending on how you want to voice the tune.

## Example 1

<sup>3</sup> <b>G-6</b>	<sup>3</sup> %	<sup>3</sup> %	<sup>3</sup> %	<sup>8</sup> <b>C-6</b>	<sup>8</sup> %	<sup>3</sup> <b>G-6</b>	<sup>3</sup> %
<sup>6</sup> <b>EbM9</b>	<sup>5</sup> <b>D7</b>	<sup>3</sup> <b>Gm</b>	<sup>4</sup> <b>Ab7</b>				

## Example 2

<sup>6</sup> <b>Gm</b> <b>Bb</b> <b>A°</b>	<sup>3</sup> <b>G-6</b> <b>A°</b>	<sup>6</sup> <b>Gm</b> <b>Bb</b> <b>A°</b>	<sup>6</sup> <b>Gm</b> <b>Bb</b> <b>B°</b>	<sup>8</sup> <b>C-6</b> <b>Cm</b> <b>Eb</b>	<sup>10</sup> <b>D°</b> <b>C-6</b>	<sup>6</sup> <b>Gm</b> <b>Bb</b> <b>A°</b>	<sup>7</sup> <b>E ø</b> <b>Bb13</b>
<sup>6</sup> <b>EbM9</b> <b>Eb9</b>	<sup>5</sup> <b>A11</b> <b>Ab7b5</b>	<sup>3</sup> <b>G-6</b> <b>D7#9</b>	<sup>3</sup> <b>G-6</b> <b>Ab7</b>				

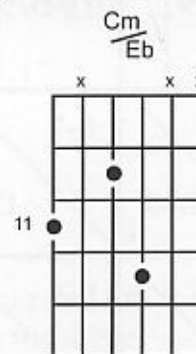
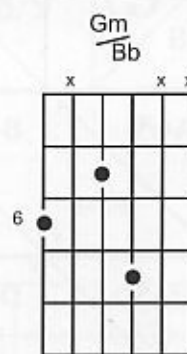


Photo by Victoria Cosimini ©

BLUES EN MINEUR

This basic minor twelve bar can be played quite complex and colourful as shown in 'Example 2'.

The idea of showing 2 chords to each bar is to offer alternative voicings. You do not need to play every chord shown, but by using these substitutions you can change the standard format to give a more full sound wherever you choose.

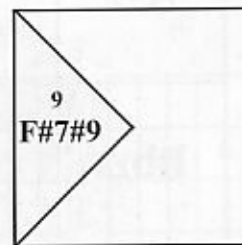
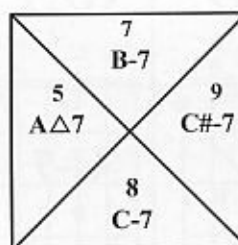
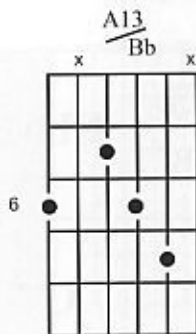
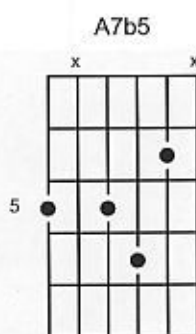
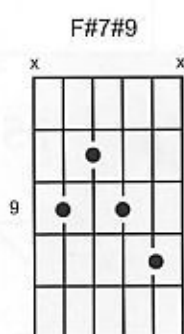
The picture of the young Gypsy boy was taken at the Django Reinhardt Festival at Samois. As you can see, even at this young age, he has adopted a great right hand technique playing on a miniature Selmer copy. (Revised text)

## First 12 Bars For Head Only

<sup>5</sup> <b>A13</b>	<sup>5</sup> %	<sup>5</sup> %	<sup>5</sup> <b>A7b5</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> % <div>7 B-7 5 AΔ7 9 C#-7 9 F#7#9 C-7 8</div>
<sup>7</sup> <b>B-7</b>	<sup>7</sup> <b>E7b9</b>	<sup>7</sup> C#-7 F#7#9 9	<sup>7</sup> B-7 E7#9 7		

## Second For Improvisation

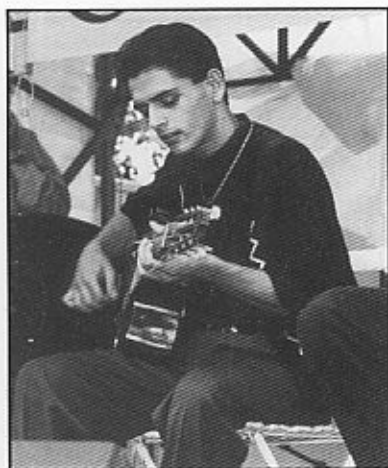
<sup>5</sup> <b>A13</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>A13</b>	<sup>7</sup> E-7 A13 Bb 6	<sup>5</sup> <b>D6/9</b>	<sup>5</sup> <b>D7</b>	<sup>5</sup> AΔ7 B-7 7	<sup>9</sup> C#7 F#7#9 9
<sup>7</sup> <b>B-7</b>	<sup>7</sup> <b>E7b9</b>	<sup>7</sup> C#-7 F#7#9 9	<sup>7</sup> B-7 E7#9 7				



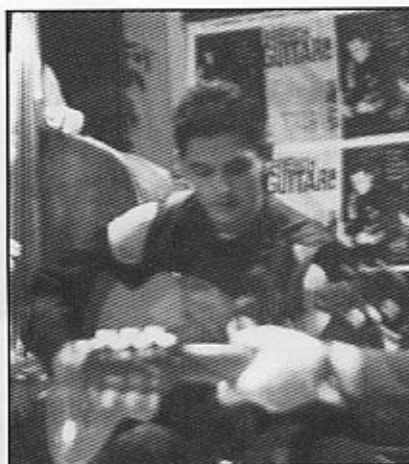
Chord Positions for Bars 7 and 8.

Play one beat to each chord.

Five Beats in total.




Jimmy Rosenberg at the Django Festival playing with the Hotclub of Norway.



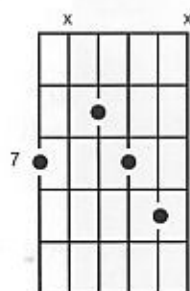
Jimmy playing at The Chez Fernand.

This Django tune, although a blues, is played very much in the Be-Bop style.

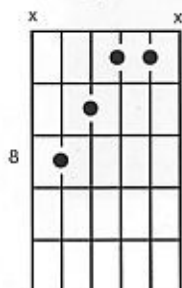
This is one of the tunes in Jimmy's repertoire which he takes at a breathtaking speed showing the great command he has over his instrument.

A	<sup>6</sup> <b>BbΔ</b>	<sup>8</sup> <b>F-9</b>	<sup>7</sup> <b>Bb13</b> B	<sup>6</sup> <b>EbM9</b>	<sup>5</sup> <b>A11</b>	<sup>4</sup> <b>Ab7b5</b>
	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>C9</b>	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>6</sup> <b>Bb6</b> B°	<sup>8</sup> <b>C-7</b> F7+
A						<sup>8</sup> <b>Bb6/9</b>
B	<sup>9</sup> <b>C#-7</b>	<sup>9</sup> <b>F#9</b>	<sup>7</sup> <b>BΔ7</b>	<sup>7</sup> <b>BM6</b>	<sup>7</sup> <b>B-7</b>	<sup>5</sup> <b>E9</b>
	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>	<sup>3</sup> <b>GΔ7</b>	<sup>3</sup> <b>GM6</b>	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>C9</b>
A	<sup>1</sup> <b>BbΔ</b>	<sup>5</sup> <b>D-7</b> E-7	<sup>10</sup> <b>G-7</b>	<sup>7</sup> <b>Bb13</b> B	<sup>6</sup> <b>EbM9</b>	<sup>5</sup> <b>A11</b>
	<sup>3</sup> <b>G-7</b>	<sup>3</sup> <b>C9</b>	<sup>3</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>6</sup> <b>Bb6</b> B°	<sup>8</sup> <b>C-7</b> F7+

**Bb13**  
B



**F7+**



This tune was never recorded by Django, but is very popular amongst the modern Gypsy players.

Great versions have been recorded by Angelo Debarre, Stochelo Rosenberg and many others.



Photo By Victoria Cosimini ©



5 Dm D9 5	A° G-6 B° Gm/Bb 5	3 1 F6 C7	3 G-7 F#° A7 2	5 5 Dm A7 5	3 G° A7 Bb7 6	5 A7 F6 1 0
5 D-9 D9 5	3 G-7 C7	3 1 F6 C7	3 G-7 F#° A7 2	5 Dm F° 8	6 Bb7 A7 5	5 Dm A7+5 5

5  
A°  
3  
G-6  
6  
Gm/Bb  
7  
B°

Fret Numbers for Bar 2

3  
G°  
5  
A7  
0  
A7  
1  
F6

Fret Numbers for Bar 8

Play one Beat to each Chord

G-6      A°      Gm/Bb      B°

Second Bar 1 Beat on Each Chord

A7      G°      F6      A7

Eighth Bar 1 Beat on Each Chord

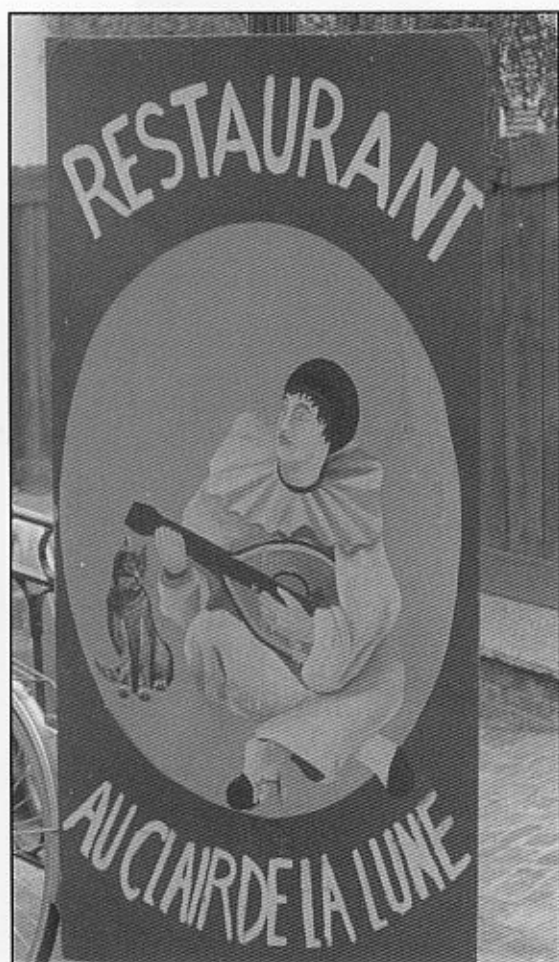


Photo by Victoria Cosimini ©

## CLAIR DE LUNE

An outstanding version of this tune has been recorded by Angelo Debarre on 'Gypsy Guitars' CD (HCR), where extended use of chording is displayed.

It is also a firm favourite of Raphael Fays as it is usually included at most of his concerts.

This photograph was taken outside the restaurant Clair De La Lune in Montmartre, Paris.

Montmartre has a long standing history for Gypsy players and street entertainers.

A	<sup>5</sup> <b>D6/9</b>	<sup>4</sup> %	<sup>5</sup> <b>C#°</b>	<sup>7</sup> <b>A7</b>	<sup>6</sup> <b>E-7</b>	<sup>5</sup> <b>Eb7</b>	<sup>7</sup> D6/9 F9 E9 Eb9
A	<sup>5</sup> <b>D6/9</b>	<sup>6</sup> %	<sup>7</sup> <b>Eb°</b>	<sup>7</sup> <b>E-7</b>	<sup>6</sup> <b>E-9</b>	<sup>5</sup> <b>Eb9</b>	<sup>5</sup> <b>D6/9</b> %
B	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>G6/9</b>	<sup>7</sup> %	<sup>7</sup> <b>E7</b>	<sup>6</sup> %	<sup>6</sup> <b>Eb7</b> %
A	Repeat 1st 7 Bars of 'A' Section						<sup>7</sup> E-7 Eb9



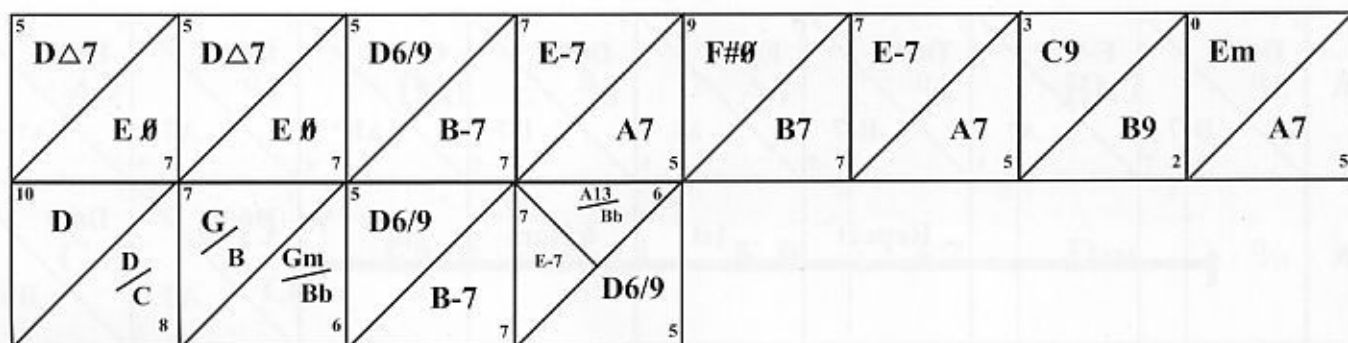
Photo By Victoria Cosimini ©

This tune is also known as 'Django's Theme'.

Note the decending chord progression in the last 2 bars of the first 'A' section, this is typical of the Gypsy style of play and by using these substitutions creates a very strong sound.

On the second 'A' section I have introduced an Eb diminished as a passing chord in place of the C# half diminished and the E-7 is replacing the A7

The above picture was taken in the Chez Fernand Bar at Samois Sur Seine. This tiny bar and restaurant hosted some of the most prolific Gypsy players in the world. It was full of photographs and memorabilia of Django, but has unfortunately now closed down.

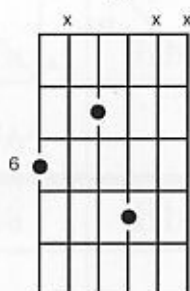
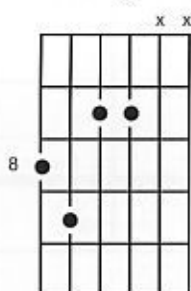
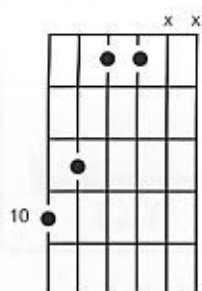


D

D/C

G/B

Gm/Bb



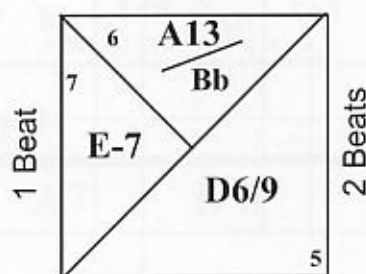
BAR 9

2 Beats on each Chord

BAR 10

2 Beats on each Chord

1 Beat



Fret Position for Bar 12

A13/Bb

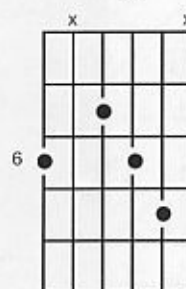


Photo By Victoria Cosimini ©

### DANSE NORVEGIENNE

The opening chords to this tune can be played in many ways, which includes - D6/9 to G-6 or D $\Delta$ 7 to A7+ but I have chosen the D $\Delta$ 7 to E half diminished for a more colourful approach.

In Bars 9 and 10, you can hear how this descending chord sequence builds perfectly to resolve the tune.

A	<sup>5</sup> D6/9 <sup>7</sup> B-7	<sup>7</sup> E-9 <sup>5</sup> A7	<sup>5</sup> D6/9 <sup>7</sup> B-7	<sup>7</sup> E-9 <sup>5</sup> A7	<sup>5</sup> D6/9 <sup>5</sup> D7	<sup>3</sup> G6 <sup>4</sup> Ab°	<sup>5</sup> D6/9 <sup>5</sup> A7	<sup>5</sup> D6/9 <sup>5</sup> A7+5
A	Repeat 1st 6 Bars						<sup>5</sup> D6/9 <sup>5</sup> A7	<sup>5</sup> D6/9 <sup>6</sup> Bb7
B	<sup>6</sup> Eb6/9 <sup>8</sup> C-7	<sup>8</sup> F-9 <sup>6</sup> Bb7	<sup>6</sup> Eb6/9 <sup>8</sup> C-7	<sup>8</sup> F-9 <sup>6</sup> Bb7	<sup>6</sup> Eb6/9 <sup>8</sup> C-7	<sup>8</sup> F-9 <sup>6</sup> Bb7	<sup>6</sup> Eb6/9	<sup>5</sup> A7
A	Repeat 1st 'A' Section							



Photo By Victoria Cosimini ©

## DAPHNE

Django recorded many versions of this tune, varying the tempos and choice of chord voicings.

I have chosen to use 6/9's and minor 9's, although this has a more modern approach to an otherwise standard rhythm change, it makes for a very tight sound.

You can choose to use majors or minor sevenths or any other related chords.



## Example 1

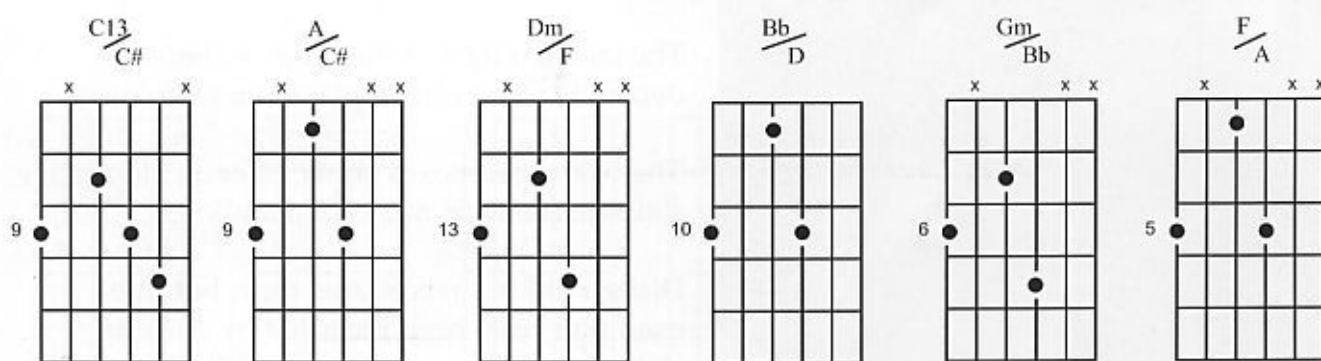
<sup>5</sup> <b>A7</b>	<sup>5</sup> %	<sup>5</sup> <b>Dm</b>	<sup>5</sup> %	<sup>5</sup> <b>A7</b>	<sup>5</sup> %	<sup>6</sup> <b>Bb7</b>	<sup>6</sup> %
<sup>10</sup> <b>G-9</b>	<sup>9</sup> <b>C13</b> C#	<sup>8</sup> <b>FM9</b>	<sup>6</sup> <b>Bb13</b>	<sup>7</sup> <b>E Ø</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>Dm</b>	<sup>5</sup> %

## Example 2

<sup>6</sup> <b>Eb9</b>	<sup>6</sup> %	<sup>5</sup> <b>D-9</b>	<sup>5</sup> %	<sup>6</sup> <b>Eb9</b>	<sup>6</sup> %	<sup>5</sup> <b>D°</b>	<sup>5</sup> %
<sup>3</sup> <b>G-6</b>	<sup>3</sup> %	<sup>3</sup> <b>F6/9</b>	<sup>3</sup> %	<sup>6</sup> <b>Bb7</b>	<sup>5</sup> <b>A7</b>	<sup>2</sup> <b>B Ø</b>	<sup>2</sup> %

## Example 3

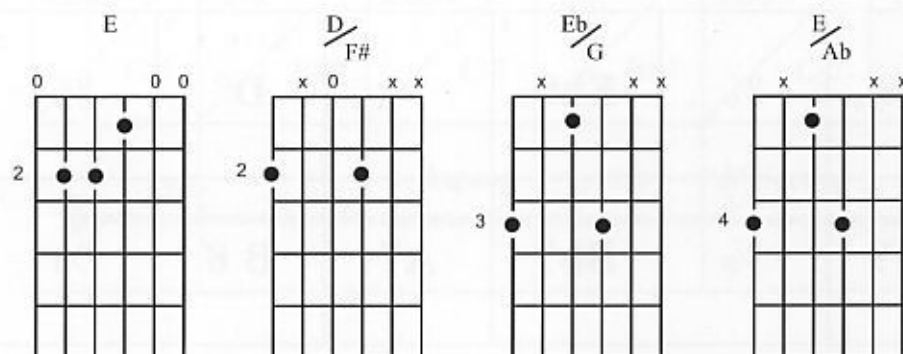
<sup>5</sup> <b>A7</b>	<sup>8</sup> <b>C°</b>	<sup>10</sup> <b>D-6</b>	<sup>13</sup> <b>Dm</b> F	<sup>5</sup> <b>A7</b>	<sup>8</sup> <b>C°</b>	<sup>10</sup> <b>Bb</b> D	<sup>6</sup> <b>Bb6</b>
<sup>7</sup> <b>B°</b>	<sup>9</sup> <b>A</b> C#	<sup>12</sup> <b>E°</b>	<sup>10</sup> <b>D-6</b>	<sup>7</sup> <b>B°</b>	<sup>9</sup> <b>A</b> C#	<sup>8</sup> <b>C°</b>	<sup>5</sup> <b>A°</b>
<sup>3</sup> <b>G-6</b>	<sup>6</sup> <b>Gm</b> Bb	<sup>1</sup> <b>F6</b>	<sup>5</sup> <b>F</b> A	<sup>9</sup> <b>C#°</b>	<sup>5</sup> <b>A7</b>	<sup>10</sup> <b>D-6</b>	<sup>13</sup> <b>Dm</b> F
<sup>5</sup> <b>A°</b>	<sup>5</sup> <b>A°</b>	<sup>3</sup> <b>G°</b>	<sup>3</sup> <b>G°</b>	<sup>6</sup> <b>Bb6</b>	<sup>9</sup> <b>C#°</b>	<sup>12</sup> <b>E°</b>	<sup>10</sup> <b>D-6</b>



Shown above are 3 examples of the many ways to play this composition.

This classic piece is regarded as the Gypsy national anthem.

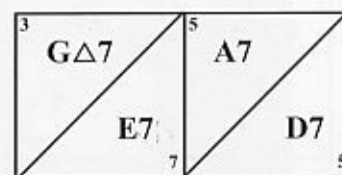
3 <b>G6</b>	5 <b>D°</b>	5 <b>A-7</b>	5 <b>D9</b>	10 <b>GM9</b>	8 0 <b>F9</b>	8 0 <b>E</b> D / F#	3 <b>Eb</b> G / E / Ab
5 <b>A-7</b>	8 <b>F9</b>	3 <b>G6</b>	6 <b>Bb°</b>	5 <b>A-7</b>	5 <b>D9</b>	8 0 F9 3 GΔ7 E9 7	2 Eb9 5 A7 6 D9 5



Ascending chord sequence for Bars 8 and 9, play two Beats on each chord.



Photo by Victoria Cosimini ©



## DEEP PURPLE

The last two Bars of this tune is almost decoration and can be played in many ways.

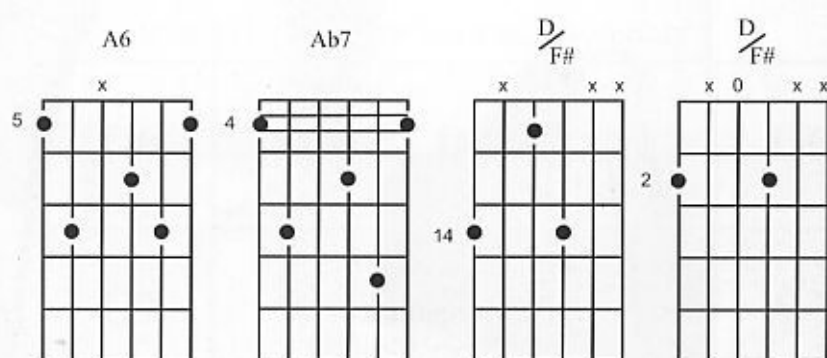
The two chord boxes above offer an alternative solution which is not as demanding.

Django did not record this tune, but fine examples have been recorded by Angelo Debarre on 'Gypsy Guitars' CD (HCR), and by Patrick Saussois who is pictured opposite with one of the members of the multi-talented Limberger family.

<sup>5</sup> <b>A6</b>	<sup>4</sup> %	<sup>5</sup> <b>Ab7</b>	<sup>7</sup> <b>A6</b>	<sup>7</sup> %	<sup>7</sup> %	<sup>7</sup> <b>E7</b>	<sup>7</sup> %
<sup>7</sup> <b>E7</b>	<sup>8</sup> %	<sup>8</sup> <b>F7</b>	<sup>7</sup> %	<sup>7</sup> <b>E7</b>	<sup>5</sup> %	<sup>7</sup> <b>A6</b> <b>Bb°</b>	<sup>7</sup> <b>B-6</b> <b>E7</b>
<sup>5</sup> <b>A6</b>	<sup>4</sup> <b>Ab7</b>	<sup>5</sup> <b>A6</b>	<sup>5</sup> %	<sup>5</sup> <b>A7</b>	<sup>5</sup> %	<sup>5</sup> <b>D6/9</b>	<sup>5</sup> %
<sup>5</sup> <b>D6/9</b>	<sup>8</sup> <b>C°</b>	<sup>5</sup> <b>A6</b>	<sup>9</sup> <b>F#7</b>	<sup>7</sup> <b>B7</b>	<sup>7</sup> <b>E7</b>	<sup>7</sup> <b>A6/9</b>	<sup>7</sup> %

## Alternative 2nd 16 Bars

<sup>5</sup> <b>A6</b>	<sup>4</sup> <b>Ab7</b>	<sup>5</sup> <b>A6</b>	<sup>6</sup> %	<sup>6</sup> <b>Bb°</b>	<sup>9</sup> <b>C#°</b>	<sup>10</sup> <b>D6</b> <b>F°</b> <b>E°</b>	<sup>14</sup> <b>D</b> <b>F#</b>
<sup>2</sup> <b>D</b> <b>F#</b>	<sup>2</sup> <b>F#°</b>	<sup>5</sup> <b>A6</b> <b>C°</b> <b>B°</b>	<sup>9</sup> <b>F#7</b>	<sup>7</sup> <b>B7</b>	<sup>7</sup> <b>E7</b>	<sup>7</sup> <b>A6/9</b> <b>C°</b>	<sup>7</sup> <b>B-6</b> <b>E7</b>



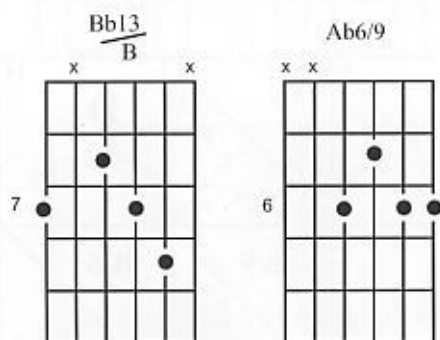
The 2nd 16 Bars offers a great alternative over what is normally a standard chord sequence.

For the A6 and Ab7 the suggested chord shapes above can give a very full sound.



Photo By Victoria Cosimini ©

<sup>4</sup> <b>Ab-7</b>	<sup>6</sup> <b>Bb7</b>	<sup>6</sup> <b>Eb6/9</b>	<sup>6</sup> %	<sup>3</sup> <b>G7</b>	<sup>3</sup> %	<sup>3</sup> <b>Cm</b>	<sup>3</sup> <b>C7</b>
<sup>1</sup> <b>Fm</b>	<sup>4</sup> <b>C#9</b>	<sup>4</sup> <b>Abm</b>	<sup>4</sup> %	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>8</sup> <b>F-7</b>	<sup>7</sup> <b>Bb13</b> B
<sup>4</sup> <b>Ab-7</b>	<sup>6</sup> <b>Bb7</b>	<sup>6</sup> <b>Eb6/9</b>	<sup>6</sup> %	<sup>6</sup> <b>Eb7</b>	<sup>6</sup> %	<sup>6</sup> <b>Ab6/9</b>	<sup>6</sup> %
<sup>4</sup> <b>Ab-7</b>	<sup>4</sup> <b>C#9</b>	<sup>6</sup> <b>Eb6/9</b>	<sup>8</sup> <b>C7</b>	<sup>8</sup> <b>F-9</b>	<sup>7</sup> <b>Bb13</b> B	<sup>6</sup> <b>Eb6/9</b> C7	<sup>8</sup> <b>F-7</b> Bb7



By using the Ab-7 as the opening chord instantly sets the mood to this song.

The photo opposite is of the Gypsy guitarist, Mito, who plays in the true Gypsy tradition adding his own unique charm and style. He now currently plays in a duo with a young up and coming Gypsy player called Dallias in and around Paris.

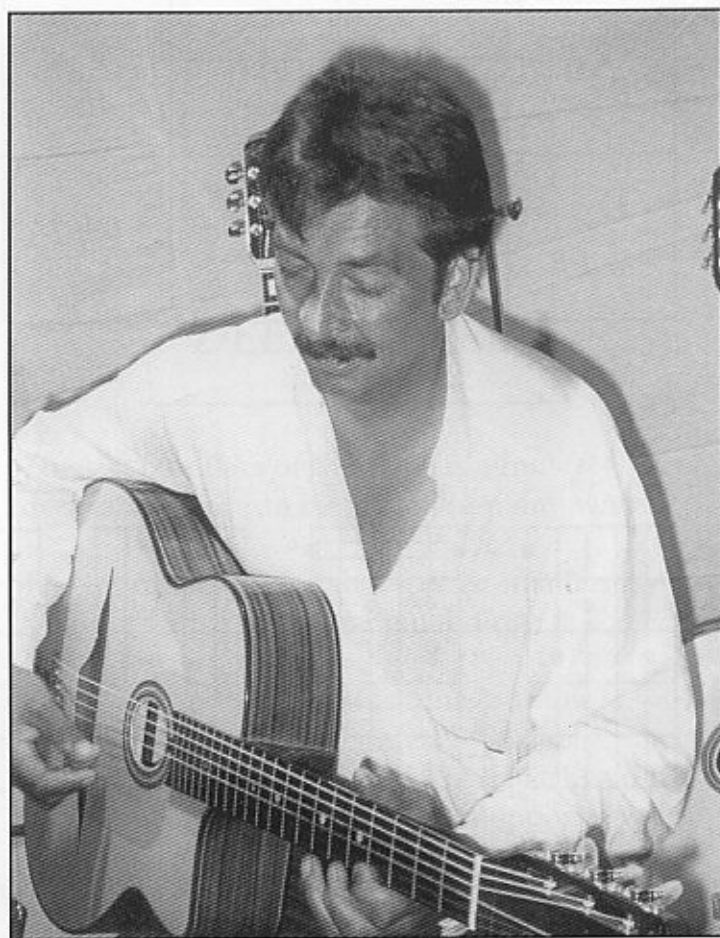


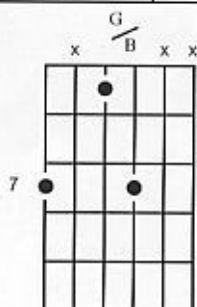
Photo By Victoria Cosimini ©



<sup>5</sup> <b>G6</b>	<sup>5</sup> <b>D7</b>	<sup>5</sup> <b>G6</b>	<sup>5</sup> %	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>G6</b>	<sup>5</sup> %
<sup>3</sup> <b>G6</b>	<sup>4</sup> <b>Ab°</b>	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>A-7b5</b>	<sup>5</sup> <b>D7</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> %
<sup>3</sup> <b>G6</b>	<sup>4</sup> <b>Ab°</b>	<sup>5</sup> <b>A-7</b>	<sup>5</sup> %	<sup>2</sup> <b>B7</b>	<sup>0</sup> %	<sup>0</sup> <b>Em</b>	<sup>3</sup> <b>G7</b>
<sup>3</sup> <b>C6/9</b>	<sup>6</sup> <b>Eb9</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> %	<sup>3</sup> <b>Gm</b>	<sup>5</sup> %	<sup>5</sup> <b>D7</b>	<sup>5</sup> %
<sup>4</sup> <b>C#°</b>	<sup>7</sup> <b>E°</b>	<sup>5</sup> <b>D7</b> A	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>D7</b>	<sup>5</sup> %
<sup>5</sup> <b>G6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>D7</b>	<sup>5</sup> %	<sup>7</sup> <b>G</b> B	<sup>10</sup> %	<sup>10</sup> <b>D-6</b>	<sup>5</sup> %
<sup>8</sup> <b>C6</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D7</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> <b>D7</b>	<sup>7</sup> <b>G</b> B <b>Bb°</b>	<sup>5</sup> <b>A-7</b> <b>D9</b>

These Last 18 bars are for improvisation only

<sup>5</sup> <b>G6</b>	<sup>5</sup> %	<sup>5</sup> <b>D7</b>	<sup>5</sup> %	<sup>5</sup> <b>G6</b>	<sup>5</sup> %	<sup>5</sup> <b>D7</b>	<sup>5</sup> %
<sup>3</sup> <b>G7</b>	<sup>3</sup> %	<sup>3</sup> <b>C6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>A-7</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D7</b>
<sup>7</sup> <b>G</b> B <b>Bb°</b>	<sup>5</sup> <b>A-7</b> <b>D9</b>						



The first 56 bars completes the theme.

The additional block of eighteen bars is used for improvisation only.

This is the usual format used.

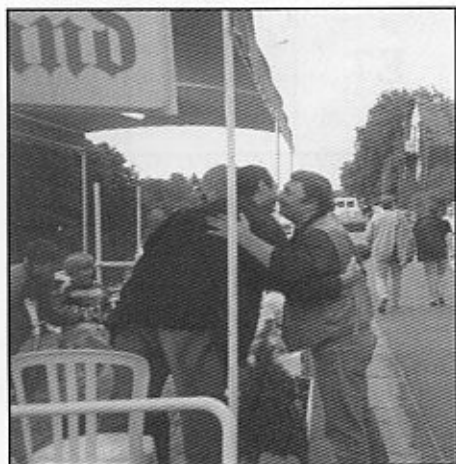
Django recorded this in England when he reunited with Stephane Grapelli in 1946.

Play first section slow

A	<sup>5</sup> <b>G6/9</b>	<sup>4</sup> <b>C#°</b>	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>A-7</b>	<sup>8</sup> <b>F9</b>	<sup>5</sup> <b>G6/9</b>	<sup>2</sup> <b>B9</b>
B	<sup>0</sup> <b>Em</b>	<b>%</b>	<sup>2</sup> <b>Bm</b>	<b>%</b>	<sup>5</sup> <b>D6/9</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>
A	Repeat 1st 7 bars of 'A' Section							<sup>5</sup> <b>D-7</b> <b>G7</b> <sup>3</sup>
C	<sup>3</sup> <b>CΔ7</b>	<sup>2</sup> <b>B7</b>	<sup>0</sup> <b>Em</b>	<sup>6</sup> <b>Bb°</b>	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>G6/9</b>	<b>STOP</b>

Now play up tempo with a key change to Eb

A	<sup>6</sup> <b>Eb6/9</b>	<sup>7</sup> <b>E°</b>	<sup>8</sup> <b>F-9</b>	<sup>6</sup> <b>Bb7</b>	<sup>8</sup> <b>F-9</b>	<sup>4</sup> <b>C#9</b>	<sup>6</sup> <b>Eb6/9</b>	<sup>3</sup> <b>G7</b>
B	<sup>3</sup> <b>Cm</b>	<b>%</b>	<sup>3</sup> <b>Gm</b>	<b>%</b>	<sup>8</sup> <b>F9</b>	<sup>8</sup> <b>C-7</b> <b>F9</b>	<sup>10</sup> <b>G-7</b> <b>F#°</b>	<sup>8</sup> <b>F-7</b> <b>Bb7</b>
A	Repeat 1st 7 bars of 'A' Section							<sup>6</sup> <b>Bb-7</b> <b>Eb9</b> <sup>6</sup>
C	<sup>4</sup> <b>AbΔ7</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>Cm</b>	<sup>8</sup> <b>F9</b>	<sup>6</sup> <b>EbΔ7</b> <b>G-7</b> <b>F-7</b>	<sup>11</sup> <b>Ab-7</b> <b>Bb7</b>	<sup>6</sup> <b>Eb6/9</b>	<sup>6</sup> <b>Bb7+5</b>



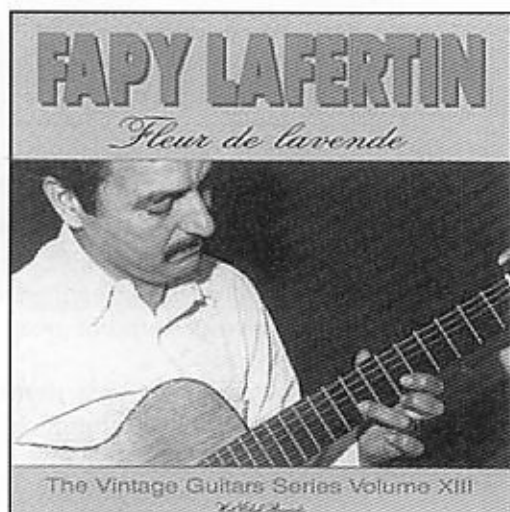
### EMBRACEABLE YOU

The harmony chords in the up tempo section, Bar 29 and 30, are replacing the F-9 and Bb7.

The photo opposite shows Babik Reinhardt greeting Serge Krief outside the Chez Fernand, Samois Sur Seine 1998.

Photo by Victoria Cosimini ©

A	<sup>5</sup> <b>Dm</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>Dm</b>	%	<sup>5</sup> <b>D7</b>	%	<sup>3</sup> <b>Gm</b>	%
	<sup>3</sup> <b>C9</b>	%	<sup>3</sup> <b>F6/9</b>	%	<sup>6</sup> <b>Bb7</b>	%	<sup>5</sup> <b>A7</b> <sup>3</sup> <b>G°</b>	<sup>1</sup> <b>F6</b> <sup>0</sup> <b>A7</b>
A	<sup>5</sup> <b>Dm</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>Dm</b>	%	<sup>5</sup> <b>D7</b>	%	<sup>3</sup> <b>Gm</b>	%
	<sup>5</sup> <b>A7</b>	%	<sup>5</sup> <b>Dm</b>	%	<sup>6</sup> <b>Bb7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>Dm</b>	<sup>7</sup> <b>E7</b>
B	<sup>5</sup> <b>Am</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>Am</b>	%	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>D7</b>	<sup>3</sup> <b>Gm</b>	%
	<sup>3</sup> <b>C9</b>	%	<sup>3</sup> <b>F6/9</b>	%	<sup>6</sup> <b>Bb7</b>	%	<sup>5</sup> <b>A7</b>	%
A	<sup>5</sup> <b>Dm</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>Dm</b>	%	<sup>5</sup> <b>D7</b>	%	<sup>3</sup> <b>Gm</b>	%
	<sup>5</sup> <b>A7</b>	%	<sup>5</sup> <b>Dm</b>	%	<sup>6</sup> <b>Bb7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>Dm</b>	<sup>5</sup> <b>A7</b>



## FLEUR DE LAVENDE

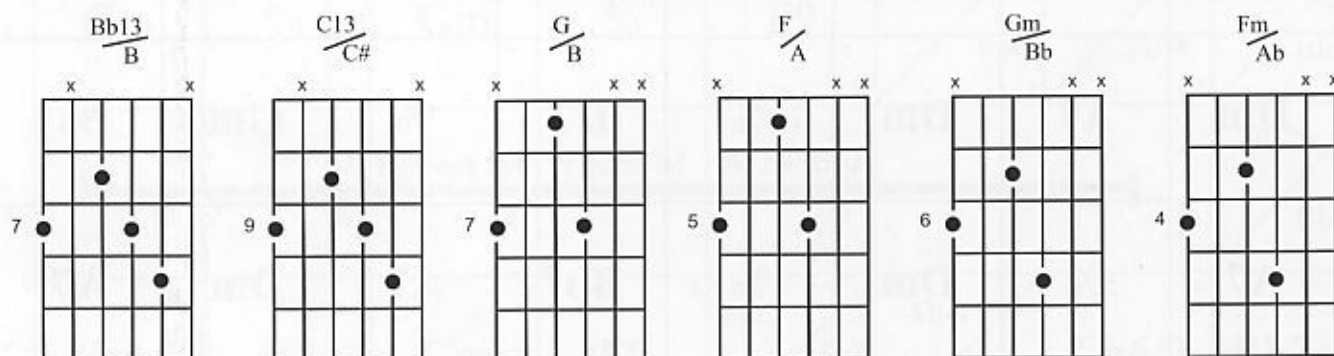
This classic piece was written by Fapy Lafertin who is a great master of the Django style.

This tune firmly has its place amongst the Gypsy repertoire and is available on the CD opposite.

A	10 <b>GM9</b>	10 %	10 <b>G-9</b>	9 <b>C13</b> C#	8 <b>FM9</b>	8 %	8 <b>F-9</b>	7 <b>Bb13</b> B
B	6 5 <b>EbΔ</b>	3 5 <b>A7b5</b> D9	3 5 <b>G-6</b> A°	6 5 <b>Gm</b> Bb A°	7 <b>B-7</b>	7 <b>E9</b>	5 <b>A-7</b>	5 <b>D9</b>
A	<div style="display: flex; align-items: center; justify-content: space-between;"> <div style="width: 10%; border-left: 2px solid black; height: 20px;"></div> <div style="width: 80%; border-bottom: 2px solid black; position: relative;"> <span style="position: absolute; left: 0; top: -10px;">Repeat</span> <span style="position: absolute; left: 33%; top: -10px;">1st</span> <span style="position: absolute; left: 66%; top: -10px;">'A' Section</span> </div> <div style="width: 10%; border-right: 2px solid black; height: 20px;"></div> </div>							
C	6 5 <b>Eb6/9</b>	3 5 <b>A7b5</b> D9	5 8 <b>G6/9</b>	7 8 <b>C-7</b> F7	5 6 <b>B-7</b> Bb7	3 4 <b>A-7</b> Ab7	3 <b>GΔ</b>	5 <b>D7#9</b>

Try this as an alternative to the 1st 'A' section

3 <b>G6</b> A°	7 <b>G</b> B A°	6 <b>Gm</b> Bb A°	3 <b>G-6</b> A°	1 <b>F6</b> G°	5 <b>F</b> A G°	4 <b>Fm</b> Ab G°	1 <b>F-6</b> G°
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### HOW HIGH THE MOON

There are many ways of approaching this tune.

The chord changes above give a more modern feel.

The alternative 'A' section showing two chords per bar gives a sound of great authority.

This method is typical of Gypsy rhythm guitarists and can be used throughout the tune.

Photo by Victoria Cosimini ©





# I CAN'T BELIEVE YOU'RE IN LOVE WITH ME

Key of F 4/4

32 Bars AABA

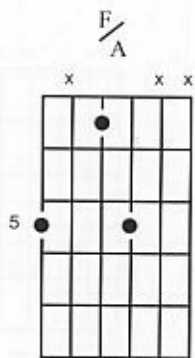
A	<sup>3</sup> <b>F6/9</b>	<sup>1</sup> <b>Fm</b>	<sup>3</sup> <b>C6/9</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D-7</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C6/9</b>	<sup>3</sup> G-7 C7 <sup>3</sup>
A	<div> <div></div> <div>Repeat</div> <div>1st</div> <div>6 Bars</div> <div></div> </div>						<sup>3</sup> <b>C6/9</b>	<sup>3</sup> 0/0
B	<sup>7</sup> <b>E7</b>	<sup>5</sup> 0/0	<sup>5</sup> <b>A7</b>	<sup>5</sup> 0/0	<sup>5</sup> <b>D7</b>	<sup>5</sup> 0/0	<sup>3</sup> <b>G7</b>	<sup>3</sup> G-7 C9 <sup>3</sup>
A	<div> <div></div> <div>Repeat</div> <div>1st</div> <div>'A' Section</div> <div></div> </div>							



Pictured centre is Maurice Cullaz who sadly passed away in October 2000. He was the president of the French Jazz Academy as well as a world renowned Jazz critic and great friend of Django. He was given the nickname 'Smoothie' by Louis Armstrong.

Photo By Victoria Cosimini ©

A	<sup>1</sup> <b>F6</b>	<sup>4</sup> <sup>3</sup> <b>Ab°</b>	<sup>3</sup> <b>G-7</b> <b>C7</b>	<sup>3</sup> <b>F6/9</b>	<sup>5</sup> <b>F</b> <b>A</b>	<sup>4</sup> <b>Ab°</b>	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>D7</b>
B	<sup>3</sup> <b>Gm</b>	<sup>5</sup> <b>D7</b>	<sup>3</sup> <b>Gm</b>	<b>%</b>	<sup>3</sup> <b>C7</b>	<b>%</b>	<sup>3</sup> <b>F6/9</b>	<b>%</b>
C	<sup>1</sup> <b>F6</b>	<sup>4</sup> <sup>3</sup> <b>Ab°</b>	<sup>3</sup> <b>G-7</b> <b>C7</b>	<sup>3</sup> <b>F6/9</b>	<sup>8</sup> <b>F7</b>	<b>%</b>	<sup>8</sup> <b>Bb6/9</b>	<b>%</b>
D	<sup>6</sup> <b>Bb6</b>	<sup>7</sup> <sup>8</sup> <b>B°</b>	<sup>3</sup> <b>F7</b> <b>Eb7</b>	<sup>5</sup> <b>D7</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C7</b>	<sup>3</sup> <b>F6/9</b> <b>Ab°</b>	<sup>3</sup> <b>G-6</b> <b>C7</b>



The chord above  
represents an F with  
an A on the Bass

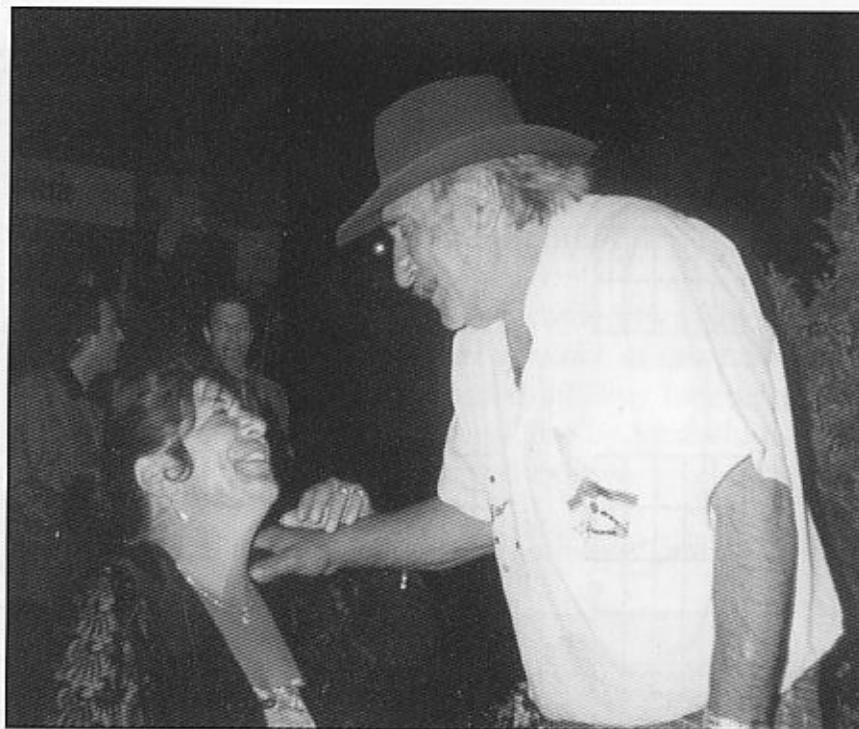


Photo By Victoria Cosimini ©

This was not one of Django's original compositions although  
he chose to record it twice in 1947 with his Quintette.

A	<sup>8</sup> <b>Bb6/9</b>	%	<sup>6</sup> <b>Bbm</b>	%	<sup>8</sup> <b>F6/9</b>	<sup>7</sup> <b>E7</b>	<sup>8</sup> <b>F6/9</b>	%
B	<sup>5</sup> <b>D9</b>	%	%	%	<sup>10</sup> <b>G9</b>	%	<sup>9</sup> <b>F#9</b>	%
A	<div style="display: flex; align-items: center;"> <div style="width: 10%; border-left: 2px solid black; height: 20px; margin-right: 5px;"></div> <div style="flex-grow: 1; border-bottom: 2px solid black; position: relative;"> <div style="position: absolute; left: 0; top: -10px; width: 100%;"></div> <div style="position: absolute; right: 0; top: -10px; width: 100%;"></div> </div> <div style="width: 10%; border-right: 2px solid black; height: 20px; margin-left: 5px;"></div> </div>							
C	<sup>8</sup> <b>C-7</b>	<sup>5</sup> <b>D7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D-7</b>	<sup>1</sup> Bb9 <sup>2</sup> B9	<sup>3</sup> C9 <sup>3</sup> C7/G	<sup>3</sup> <b>F6/9</b>	<sup>8</sup> <b>F7</b>

Chords sometimes used as introduction

1 Beat

1 Beat

1 Beat

1 Beat

2 Beats

1 Beat

2 Beats

1 Beat

2 Beats

1 Beat

2 Beats

1 Beat

2 Beats

1 Beat

2 Beats

1 Beat

1 Beat

This tune has become very popular in the Gypsy repertoire, but was only recorded once by Django.

By following the G9 with an F#9, this chord substitutes the standard C7.



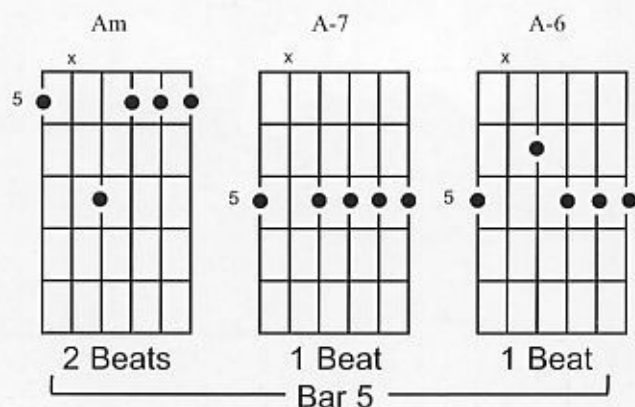
A	<div><div>F6/9</div><div>E <math>\emptyset</math></div><div>A7</div></div>	<div><div>Dm</div><div>Dm</div><div>E7</div></div>	<div><div>Am</div><div>A-6</div><div>A-7</div></div>	<div><div>C#7#9</div></div>	<div><div>G-7</div></div>	<div><div>C9</div></div>	
B	<div><div>F6/9</div><div>G-7</div><div>C7</div></div>	<div><div>F9</div><div>Eb9</div></div>	<div><div>D9</div></div>	<div><div>Gm</div></div>	<div><div>G7</div></div>	<div><div>G-7</div></div>	<div><div>C9</div></div>
A	<div><div>Repeat</div><div>1st</div><div>'A' Section</div></div>						
A	<div><div>Repeat</div><div>1st</div><div>'A' Section</div></div>						
<div><div>F6/9</div><div>G-7</div></div>		<div><div>F6/9</div><div>C9</div></div>					<div>Extra 2 Bars on Last 'A'</div>

## INSENSIBLEMENT

This beautiful composition was written by P. Misraki.

It was recorded twice by Django Reinhardt. Other versions of this tune have been recorded by Fapy Lafertin on his 'Aurora' CD and also by Stochelo Rosenberg who is pictured below.

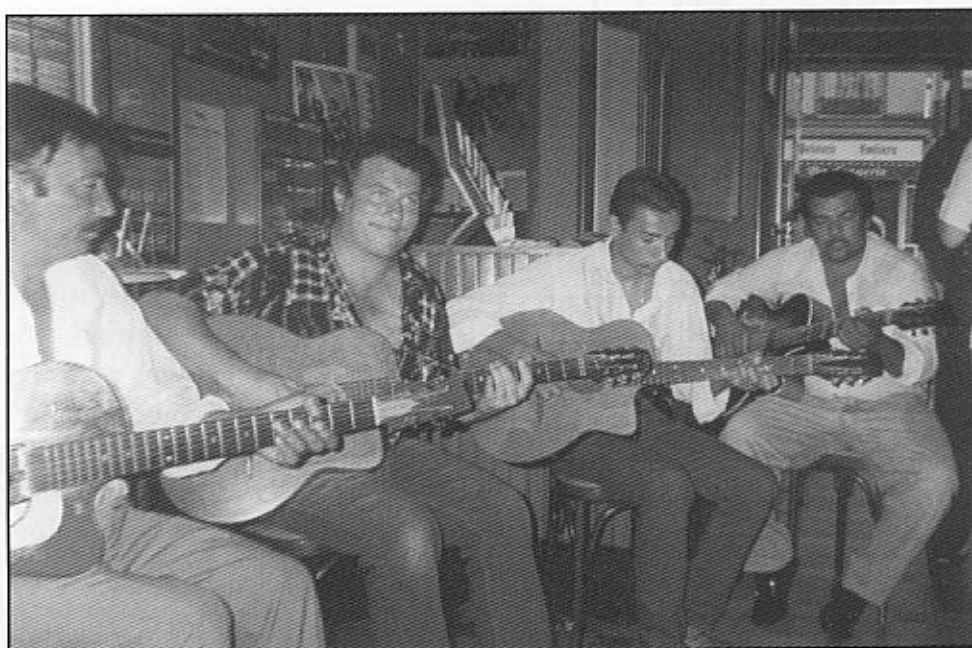
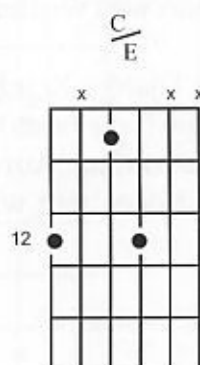
Photo by Victoria Cosimini ©



<sup>3</sup> <b>C6/9</b>	<sup>3</sup> %	<sup>3</sup> %	<sup>8</sup> <b>F9</b>	<sup>8</sup> <b>CΔ</b>	<sup>8</sup> <b>CΔ</b> <sup>11</sup> <b>Eb°</b> <sup>12</sup> <b>C/E</b>	<sup>10</sup> <b>D-7</b>	<sup>12</sup> <b>A9</b>
<sup>10</sup> <b>Dm</b>	<sup>10</sup> <b>D-Δ</b>	<sup>10</sup> <b>D-7</b>	<sup>10</sup> <b>G7</b>	<sup>5</sup> <b>Dm</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C6/9</b>	<sup>3</sup> %
<sup>3</sup> <b>C7</b>	<sup>3</sup> %	<sup>3</sup> <b>F6/9</b>	<sup>5</sup> <b>D Ø</b>	<sup>3</sup> <b>C6/9</b>	<sup>3</sup> <b>C6/9</b> <sup>6</sup> <b>Eb-7</b> <sup>7</sup> <b>E-7</b>	<sup>5</sup> <b>D-7</b>	<sup>3</sup> <b>G7</b>
<sup>3</sup> <b>C6/9</b>	<sup>3</sup> <b>G7+5</b>						

<sup>3</sup> <b>C6/9</b>	<sup>5</sup> <b>D-9</b>
<sup>5</sup> <b>A-7</b>	<sup>4</sup> <b>C#7#9</b>

Another example of last  
2 bars



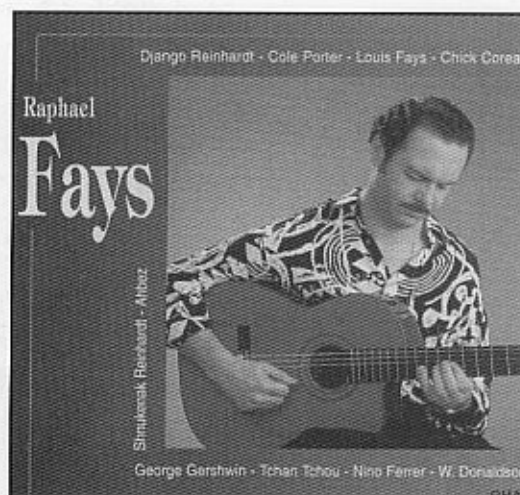
## J'ATTENDRAI

Since the discovery in the early nineties of the film clip of The Quintette of the Hot Club of France playing this tune, it has obviously become a favourite amongst the Gypsy players. Noted recordings have been made by Raphael Fays, Fapy Lafertin, Moreno, Tchavolo Schmitt with Romane and others too. No doubt that this tune will appear on many more CD's.

	5		5		8		7	6
	Dm	%	A7	%	F6/9	%	G/B	Bb°
A	5	4	3	3	1	2	3	5
	F/G	Ab°	G-7	C7	F6	F#°	G-7	A7
	Repeat		1st	12	Bars			
A								
					3 3		5	6
					F6/9	C6/9 E7	F/A	Eb7
	6		6		6		3	
	Ab6/9	%	Eb6/9	%	Ab6/9	%	C9	%
B	8		7	6	5	4	3	5
	F6/9	%	G/B	Bb°	F/A	Ab°	G-6	A7
	Repeat		1st	12	Bars			
A								
					8	6	8	6
					F6/9	Bb6	F6/9	Bb7
					F7	B°	F6/9/C	A7
					8	7	8	5

$\frac{G}{B}$ 
 $\frac{F}{A}$ 
 $\frac{F\sharp 6/9}{C}$

An outstanding version of this tune has been recorded by Raphael Fays. You can hear how he gives a standard Jazz tune the Gypsy treatment by taking it at a tremendous pace and with great choice of chords. It is featured on the CD opposite.



A	<sup>3</sup> <b>C9</b>	%	%	%	<sup>5</sup> <b>A7</b>	%	%	<sup>5</sup> <b>A7</b> <b>Ab7</b> <sub>4</sub>
B	<sup>3</sup> <b>GΔ7</b>	%	<sup>2</sup> <b>B7</b>	<sup>0</sup> <b>Em</b>	<sup>5</sup> <b>A7</b>	%	<sup>5</sup> <b>D9</b>	<sup>4</sup> <b>C#9</b>
A	<sup>3</sup> <b>C9</b>	%	%	%	<sup>5</sup> <b>A7</b>	%	%	<sup>5</sup> <b>A7</b> <b>Ab7</b> <sub>4</sub>
C	<sup>3</sup> <b>GΔ7</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>A-7</b>	<sup>8</sup> <b>C-7</b>	<sup>5</sup> <b>A-6</b>	<sup>5</sup> <b>D7</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> <b>G6/9</b> <b>C#9</b> <sub>4</sub>

Try Example 2 below with some running chord lines and stay on 'G' for the last two bars when finishing

A	<sup>3</sup> <b>C9</b>	%	%	%	<sup>5</sup> <b>A7</b>	%	%	<sup>5</sup> <b>A7</b> <b>Ab7</b> <sub>4</sub>
B	<sup>3</sup> <b>GΔ7</b>	%	<sup>2</sup> <b>B7</b>	<sup>0</sup> <b>Em</b> <b>F#°</b> <sub>4</sub>	<sup>5</sup> <b>A7</b> <b>B°</b> <sub>7</sub>	<sup>8</sup> <b>C°</b> <b>A/C#</b> <sub>9</sub>	<sup>10</sup> <b>D7</b> <b>C°</b> <sub>8</sub>	<sup>6</sup> <b>Bb6</b> <b>C#9</b> <sub>4</sub>
A	<sup>3</sup> <b>C9</b>	%	%	%	<sup>12</sup> <b>A9</b>	%	%	<sup>12</sup> <b>A9</b> <b>Ab9</b> <sub>11</sub>
C	<sup>10</sup> <b>G6/9</b>	<sup>7</sup> <b>E7</b>	<sup>5</sup> <b>A-7</b>	<sup>8</sup> <b>C-7</b> <b>G/B</b> <sub>6</sub>	<sup>7</sup> <b>G/B</b> <b>Bb°</b> <sub>6</sub>	<sup>5</sup> <b>A°</b> <b>D7</b> <sub>5</sub>	<sup>3</sup> <b>G6</b> <b>Ab°</b> <sub>4</sub>	<sup>5</sup> <b>D9</b> <b>C#9</b> <sub>4</sub>

A7

B°

C°

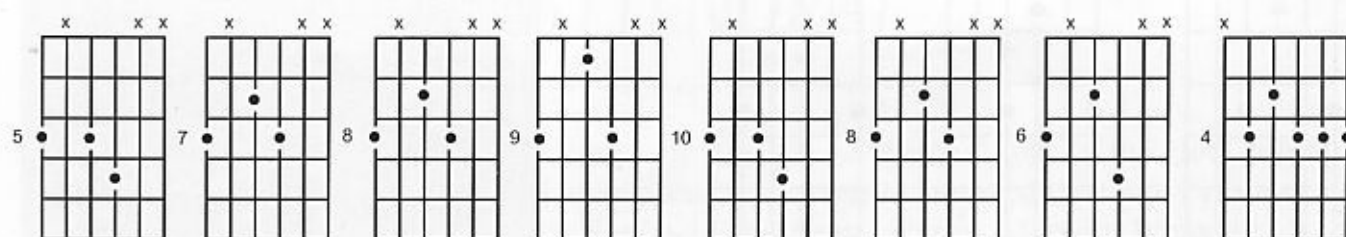
A/C#

D7

C°

Bb6

C#9



Bars 13 -14 -15 -16 of Example 2  
Play two beats for each chord



## SLOW SWING

E-7	D <sup>o</sup>	D6/9	C#6/9	D6/9	B-7	E-9	E <sup>b</sup> 9	D6/9	C#6/9	D6/9	B7b9
E-9	A7	D6/9	C#6/9	D6/9	C#9	F#6/9	A <sup>b</sup> -7	F#6/9	A <sup>o</sup>	F#	Bb
Em	C9	Em	Em7	F#7	Bm	E7	G-6	A7	B7		
Em	Em/D	A-6	B7	E-7	A13/Bb	D6/9	G-6	D6/9			

For the Outro, repeat the last 4 bars

Em	Em/D	Em/C#	A7	A13/Bb	F#Bb

Play 2 Beats per chord

Bars 25 - 26

C <sup>o</sup>	C# <sup>o</sup>	E <sup>b</sup> <sup>o</sup>
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These chords are sometimes used for the introduction.

Only play 1 beat per chord following start of melody.

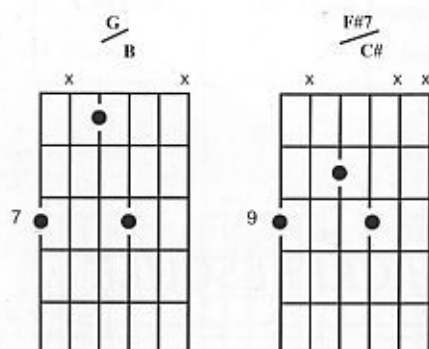
Diminished Shape for above introduction

MELODIE AU CREPESCULE

This is possibly one of Django's most powerful compositions.

The use of the D diminished and F diminished in the second bar sits well with the melody but you can use a A7 when improvising.

A	<sup>8</sup> <b>C6</b>	<sup>7</sup> %	<sup>8</sup> <b>C-6</b>	<sup>7</sup> %	<sup>7</sup> <b>G</b> B	<sup>6</sup> %	<sup>6</sup> <b>Bb°</b>	<sup>4</sup> %
	<sup>5</sup> <b>A-7</b>	<sup>7</sup> <b>B7</b>	<sup>7</sup> <b>E-7</b>	<sup>7</sup> <b>B7</b>	<sup>7</sup> <b>E-7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D9</b>	<sup>4</sup> <b>C#9</b>
A	<sup>3</sup> <b>C6/9</b>	<sup>3</sup> %	<sup>3</sup> <b>C-9</b>	<sup>3</sup> %	<sup>5</sup> <b>G6/9</b>	<sup>6</sup> %	<sup>6</sup> <b>Bb°</b>	<sup>4</sup> %
	<sup>5</sup> <b>A-7</b>	<sup>2</sup> <b>B7</b>	<sup>0</sup> <b>Em</b>	<sup>2</sup> <b>B7</b>	<sup>5</sup> <b>Em</b> <b>F#°</b>	<sup>5</sup> <b>A7</b> <b>D9</b>	<sup>5</sup> <b>G6/9</b>	<sup>4</sup> %
B	<sup>7</sup> <b>Bm</b>	<sup>9</sup> <b>F#7</b> C#	<sup>7</sup> <b>Bm</b>	<sup>7</sup> <b>Bm</b> <b>A7</b>	<sup>3</sup> <b>D6/9</b>	<sup>5</sup> <b>E-7</b> <b>A7</b>	<sup>5</sup> <b>A-7</b> <b>Eb9</b>	<sup>4</sup> <b>D9</b> <b>C#9</b>
	<sup>3</sup> <b>C6/9</b>	<sup>8</sup> %	<sup>8</sup> <b>C-6</b>	<sup>7</sup> %	<sup>7</sup> <b>G</b> B	<sup>6</sup> %	<sup>6</sup> <b>Bb°</b>	<sup>4</sup> %
A	<sup>5</sup> <b>A-7</b>	<sup>7</sup> <b>B7</b>	<sup>7</sup> <b>E-9</b>	<sup>7</sup> <b>B7</b>	<sup>5</sup> <b>E-9</b> <b>A-7</b> <b>D7</b>	<sup>5</sup> <b>G6/9</b>	<sup>4</sup> %	



This famous French tune was obviously named after the area in Paris.

A great version to listen to is by Raphael Fays on his CD Jazz Hot: The Gypsy Way.

Typical Standard Version

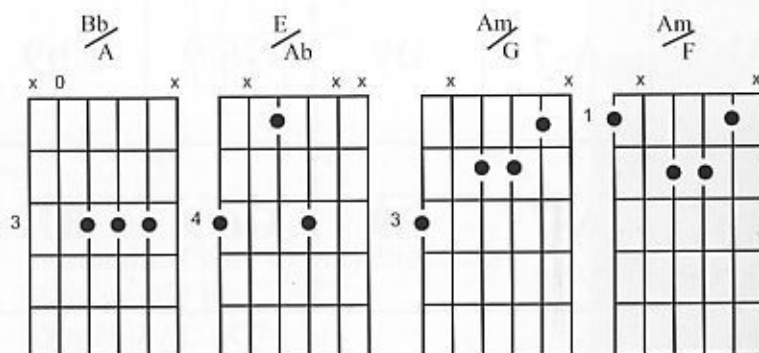
5 <b>A-6</b>	%	10 <b>D-6</b>	%	7 <b>E7</b>	%	5 <b>A-6</b>	5 <b>A7</b>
10 <b>D-6</b>	%	5 <b>A-6</b>	%	7 <b>E7</b>	%	5 <b>Am</b> <b>E7</b>	5 <b>Am</b> <b>E7</b>

One of many alternate versions

5 <b>A-6</b> <b>B°</b>	5 <b>A-6</b> <b>B°</b>	2 <b>B°</b>	%	5 7 <b>D°</b> <b>E7</b> <b>Bb7</b>	5 5 <b>A-6</b> <b>Am</b> <b>A7</b>
10 <b>D-6</b>	10 <b>G7</b>	9 <b>F#°</b>	8 <b>F6/9</b>	7 <b>B11</b> <b>Bb7b5</b>	5 <b>Am</b> <b>E7</b> <b>Bb7</b>

Alternative Line for 2nd 8 Bars

5 <b>D-9</b>	3 <b>G13</b>	3 <b>CM9</b>	1 1 <b>F13</b>	4 <b>Bb</b> <b>Bb/A</b>	4 <b>E</b> <b>E/Ab</b> <b>E7</b>	0 <b>Am</b> <b>Am/G</b>	1 <b>Am</b> <b>Am/F</b> <b>E7</b>
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Minor Swing is probably the most played composition from Django's repertoire. I have shown above many passing chords and substitutions which can be added to an otherwise simple chord format

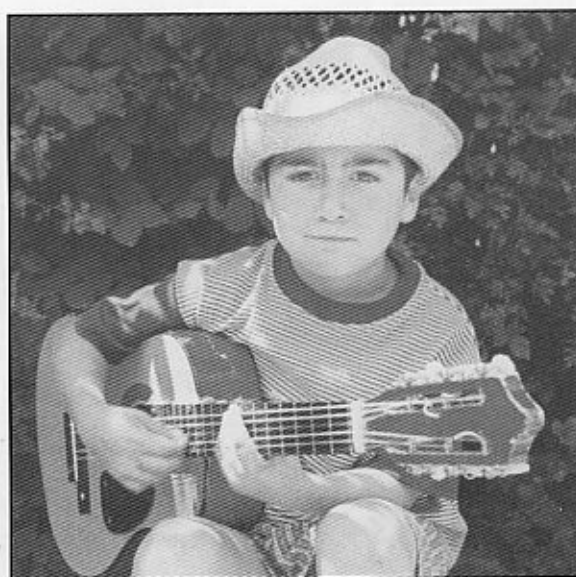
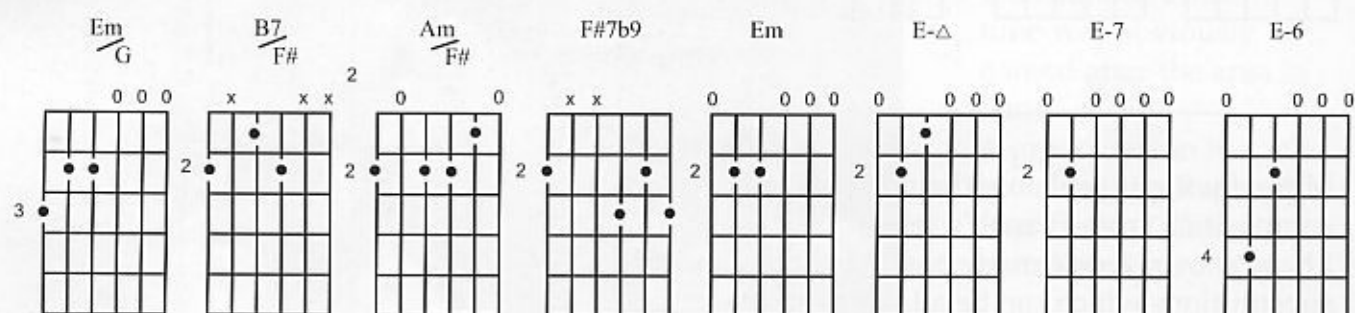


Photo by Victoria Cosimini ©

A	Em <sup>0</sup>	Em <sup>3</sup> / <sub>G</sub>	Em <sup>0</sup>	Em <sup>3</sup> / <sub>G</sub>	Em <sup>0</sup>	Em <sup>3</sup> / <sub>G</sub>	B7 <sup>2</sup>	B7 <sup>2</sup> / <sub>F#</sub>
	B7 <sup>7</sup>	A° <sup>5</sup>	G6 <sup>3</sup>	B7 <sup>2</sup> / <sub>F#</sub>	%	B7 <sup>2</sup>	Em <sup>0</sup>	B7 <sup>2</sup>
	Em <sup>0</sup>	E-Δ <sup>0</sup>	Em7 <sup>0</sup>	E-6 <sup>0</sup>	Ab° <sup>4</sup>	B° <sup>7</sup>	Am <sup>5</sup>	%
	Am <sup>0</sup>	Am <sup>2</sup> / <sub>F#</sub>	Em <sup>0</sup>	Em <sup>3</sup> / <sub>G</sub>	F#7b9 <sup>2</sup>	B7 <sup>2</sup>	Em <sup>0</sup>	%

B	A-7 <sup>5</sup>	D9 <sup>5</sup>	G6 <sup>3</sup>	Ab° <sup>4</sup>	A-7 <sup>5</sup>	D9 <sup>5</sup>	G6/9 <sup>5</sup>	Eb9 <sup>6</sup>
	A-7 <sup>5</sup>	D9 <sup>5</sup>	G6 <sup>3</sup>	Ab° <sup>4</sup>	A-7 <sup>5</sup>	D9 <sup>5</sup>	G6/9 <sup>5</sup>	%
	A-7 <sup>5</sup>	D9 <sup>5</sup>	G6 <sup>3</sup>	Ab° <sup>4</sup>	A-7 <sup>5</sup>	D9 <sup>5</sup>	G6/9 <sup>5</sup>	Eb9 <sup>6</sup>
	A-7 <sup>5</sup>	D9 <sup>5</sup>	G6 <sup>3</sup>	Ab° <sup>4</sup>	A-7 <sup>5</sup>	D9 <sup>5</sup>	G6/9 <sup>5</sup>	B7 <sup>2</sup>

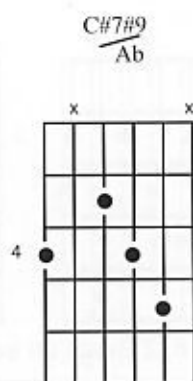


This tune is also known as  
Django's Waltz

Bar 17 - 20 of 'A' Section



A	<sup>3</sup> <b>C6/9</b>	<sup>6</sup> <b>Bb7</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>Dm</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>Dm</b>	<sup>5</sup> <b>%</b>
B	<sup>5</sup> <b>Dm</b>	<sup>3</sup> <b>G7</b>	<sup>5</sup> <b>D9</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C6/9</b>	<sup>3</sup> <b>%</b>	<sup>3</sup> <b>G7+</b>
A	<div> <div>Repeat</div> <div>1st</div> <div>'A' Section</div> </div>						
C	<sup>1</sup> <b>F6</b>	<sup>2</sup> <b>F#°</b>	<sup>3</sup> <b>C6/9</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D-9</b>	<sup>4</sup> <b>C#9</b>	<sup>3</sup> <b>C6/9</b>
							<sup>4</sup> <b>C#7#9</b> <b>Ab</b>



## MY MELANCHOLY BABY

A standard way to play the last 4 Bars would be:

**Dm / G7 / C / G7**

This tune is sometimes played in Eb.

Apart from Django's version, another great recording is by Bireli Lagrene on his 1980 'Routes to Django' CD on Jazz Point 1003.



Photo by Victoria Cosimini ©

A	Em <sup>0 0</sup> Am B7 <sup>2</sup>	Em <sup>0 0</sup> Am B7 <sup>2</sup>	Em <sup>0</sup> E-Δ <sup>0</sup>	E-7 <sup>0</sup> E-6 <sup>0</sup>	A-7 <sup>5</sup> E-7 <sup>7</sup>	B7sus4 <sup>2</sup> B7 <sup>2</sup>
B	F#0 <sup>9</sup> B7b9#5 <sup>7</sup>	C7 <sup>3</sup> %	F#7 <sup>2</sup> %	B7 <sup>2 2</sup> B7b9 F7 <sup>1</sup>		
A	Repeat 1st 'A' Section					
C	F#0 <sup>9</sup> B7b9#5 <sup>7</sup>	C7 <sup>3</sup> %	F#7 <sup>2</sup> F7 <sup>1</sup>	Em <sup>0</sup> Am <sup>0</sup>	Em <sup>0</sup> B7 <sup>2</sup>	

Em

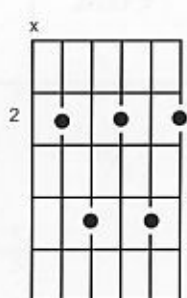
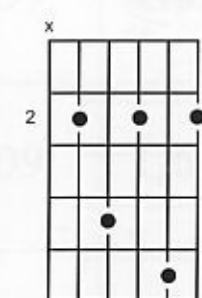
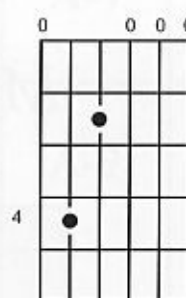
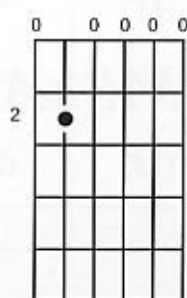
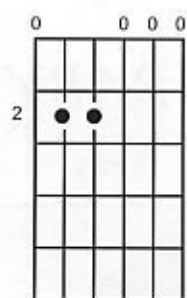
E-Δ

E-7

E-6

B7sus4

B7



Bars 5 -6 play 2 Beats on each Chord

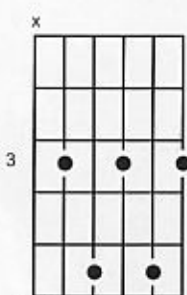
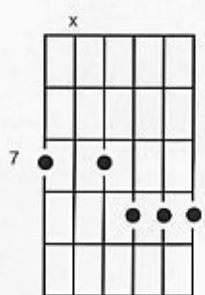
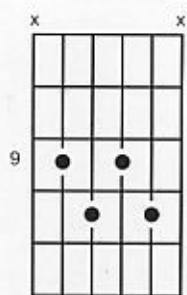
Bar 8, 2 Beats on each chord

F#0

B7b9#5

C7

F#7



Bars 9 -14 of 'B' Section 4 Beats on each Chord

The use of the B7sus4 to the B7 gives a modern feel but works very well in the context of the song.

This tune works very well as a ballad or even with a Latin feel.

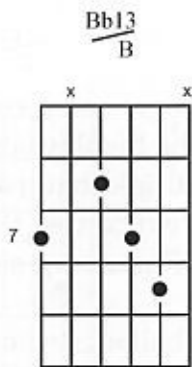
It was only recorded once by Django in 1949.

# NUIT DE ST-GERMAIN- DES PRÉS

Key of Eb 4/4

32 Bars AABA

A	<sup>8</sup> <b>F-7</b>	<sup>9</sup> <b>F#-7</b>	<sup>10</sup> <b>G-7</b>	<sup>9</sup> <b>F#-7</b>	<sup>8</sup> <b>F-7</b>	<sup>7</sup> <b>Bb13</b> B	<sup>6</sup> <b>Eb6/9</b>	<sup>6</sup> <b>Bb7+</b>
A	<div> <div>Repeat</div> <div>1st</div> <div>6 Bars</div> <div>'A' Section</div> </div>						<sup>6</sup> <b>Eb6/9</b>	<sup>6</sup> %
B	<sup>6</sup> <b>Bb-7</b>	<sup>6</sup> <b>Eb9</b>	<sup>6</sup> <b>Ab6/9</b>	<sup>6</sup> %	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>8</sup> <b>F-9</b>	<sup>7</sup> <b>Bb13</b> B
A	<div> <div>Repeat</div> <div>1st</div> <div>6 Bars</div> <div>'A' Section</div> </div>					<div> <div><sup>6</sup> Eb6/9</div> <div><sup>8</sup> F-7</div> </div>		<div> <div><sup>10</sup> G-7</div> <div><sup>9</sup> F#-7</div> </div>



Repeat cycle but when finishing end on Eb.

This tune is also played in the key of G.

This composition was very much in the Be-Bop style which was firmly established in the late forties by such players as Charlie Parker and Dizzy Gillespie.

Django was an extremely versatile player and had no problem in adjusting to other styles of Jazz. Gypsy guitar duo Serge Krief and Richard Chiche from Paris include such Django tracks from this era to their repertoire which they perform with great authenticity.

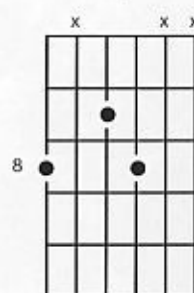
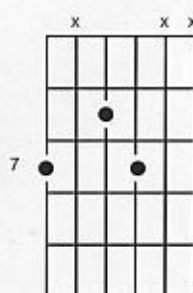
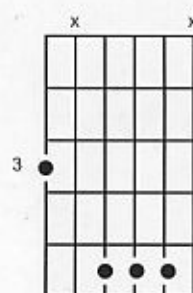


A	Am <sup>5</sup>	E7/B <sup>7</sup>	Am <sup>5</sup> / Am/G <sup>3</sup>	E7/B <sup>7</sup> / E7 <sup>7</sup>	Am <sup>5</sup>	G7 <sup>3</sup>	CΔ <sup>3</sup> / B-7b5 <sup>7</sup>
A	Repeat	1st	4 Bars		Am <sup>5</sup> / Dm <sup>5</sup>	Am <sup>5</sup> / E7 <sup>7</sup> / F7 <sup>8</sup>	Am <sup>5</sup> / E7 <sup>7</sup>
B	G7 <sup>3</sup>	0/0	CΔ <sup>3</sup>	0/0	F#-7b5 <sup>2</sup>	F7 <sup>1</sup>	EΔ <sup>7</sup> / F7/C <sup>8</sup> / E7/B <sup>7</sup>
A	Am <sup>5</sup>	E7/B <sup>7</sup>	Am <sup>5</sup> / Am/G <sup>3</sup>	E7/B <sup>7</sup> / E7 <sup>7</sup>	Am <sup>5</sup> / Dm <sup>5</sup>	0/0	Am <sup>5</sup> / E7 <sup>7</sup> / Am <sup>5</sup> / E7 <sup>7</sup>

Am/G

E7/B

F7/C



This was not one of Django's own compositions, but the personal touch he displays on the melody would lead you to think that it was.

Other Gypsies who have recorded this tune are Raphael Fays, Stochelo Rosenberg and Angelo Debarre.

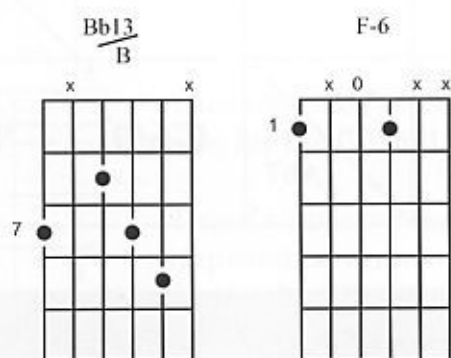
Although this tune is a ballad, it is most effective when the beat is played with a continuous push.



Photo by Colin Cosimini ©



A	<b>Eb6/9</b> 6 3 G-7 C9 3	<b>AbΔ7</b> 4 AbM6 4	<b>G-7</b> 3 C9 3	<b>F-6</b> 1 Ab° 4	<b>Eb6/9</b> 6 C7 8	<b>F-9</b> 8 Bb13 B 7	<b>Eb6/9</b> 6 Bb7+ 6
A	Repeat	1st	6 Bars	'A' Section		<b>F-9</b> 8 Bb13 B 7	<b>Eb6/9</b> 6
B	<b>Eb6/9</b> 6 8 F-7 Bb7 6	<b>Eb6/9</b> 6	0/0	0/0	<b>A°</b> 5	<b>G-9</b> 10 C7 8	<b>F-9</b> 8 E9 7
A		Repeat	1st	'A' Section			



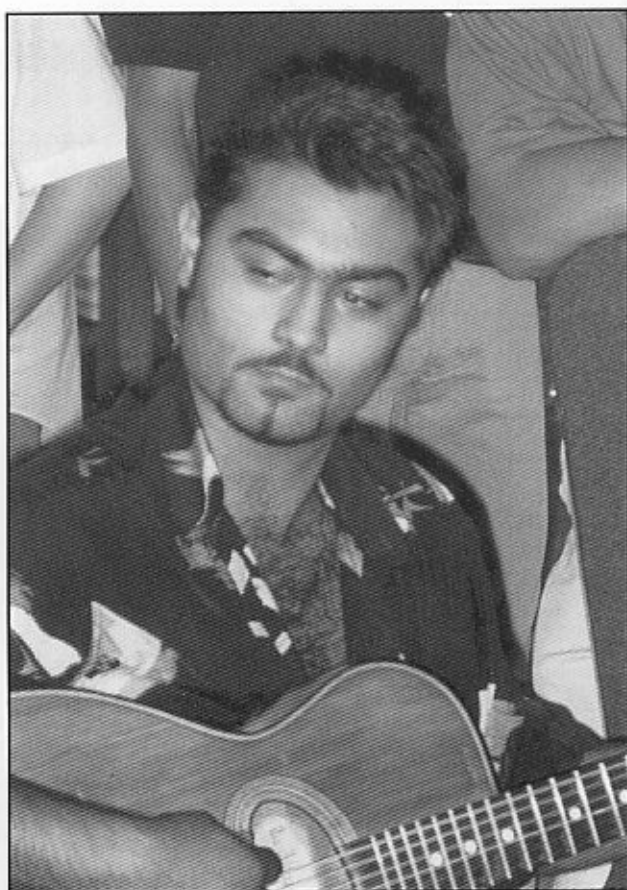
This classic song seems the most unlikely of tunes to find its way into a Gypsy repertoire.

What was originally written as a ballad, Django played as a swing tune. When you listen to his version he shortens the middle 16 by eight bars.

Gypsy guitarist Moreno from Paris has recorded this tune in the traditional way as a ballad on his CD - Yochka.

He currently heads a trio with Stevie Demeter on rhythm guitar who is a fine master of playing mainly two chords to every bar.

The above version is an example of that style with the use of two chords to most bars.



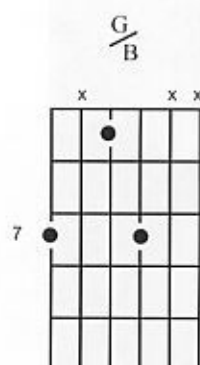
Stevie Demeter  
Photo by Victoria Cosimini ©

<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> %
<sup>10</sup> <b>D-7</b>	<sup>10</sup> <b>G9</b>	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F9</b>	<sup>7</sup> $\frac{G}{B}$ <sup>6</sup> <b>Bb°</b>	<sup>5</sup> <b>A-7</b> <sup>5</sup> <b>D9</b>	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> %


This is a very fast Be-bop tune that Django did not record, but there is a fine example by The Rosenberg Trio on their CD 'Seresta' (HCR). The tune was written by Sonny Rollins.

Below is an example with alternative voicing.

<sup>5</sup> <b>A11</b>	<sup>4</sup> <sup>3</sup> <b>Ab7b5</b>	<sup>7</sup> <b>GΔ</b> <b>A-7</b> <sup>5</sup>	<sup>7</sup> <b>G</b> / <b>B</b> <b>Bb°</b> <sup>6</sup>	<sup>5</sup> <b>A11</b>	<sup>4</sup> <b>Ab7b5</b>	<sup>3</sup> <sup>5</sup> <b>GΔ7</b>	<sup>5</sup> <b>D-7</b> <b>G13</b> <sup>3</sup>
<sup>10</sup> <b>D11</b>	<sup>9</sup> <b>C#7b5</b>	<sup>8</sup> <b>C11</b>	<sup>8</sup> <b>F9</b>	<sup>7</sup> <b>G</b> / <b>B</b> <b>Bb°</b> <sup>6</sup>	<sup>5</sup> <b>A11</b> <b>Ab7</b> <sup>4</sup>	<sup>5</sup> <b>G6/9</b>	<b>°/°</b>



Stochelo Rosenberg and Romane outside the Chez Fernand bar in 1998.  
Photo by Victoria Cosimini ©

A	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C7</b>	<sup>3</sup> <b>F6/9</b>	<b>%</b>	<sup>8</sup> <b>F7</b>	<b>%</b>	<sup>8</sup> <b>Bb6/9</b>	<b>%</b>
B	<sup>6</sup> <b>Bb6</b>	<sup>6</sup> <sup>8</sup> <b>Bb-6</b>	<b>F9</b> <b>Eb9</b> <sup>6</sup>	<sup>5</sup> <b>D9</b>	<sup>3</sup> <b>G7</b>	<b>%</b>	<sup>2</sup> <b>F#7</b>	<b>%</b>
A								
B	<sup>6</sup> <b>Bb6</b>	<sup>6</sup> <sup>8</sup> <b>Bb-6</b>	<b>F9</b> <b>Eb9</b> <sup>6</sup>	<sup>5</sup> <b>D9</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C9</b>	<sup>3</sup> <b>F6/9</b>	<b>%</b>

G7



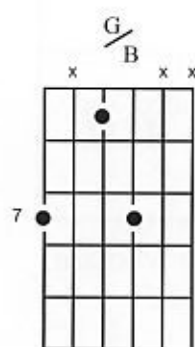
The suggested chord shape opposite can be used as the starting chord and also for the G7 and F#7 of the 'B' section.

Those who have seen the film, 'Django's Legacy', may recall a great improvised version of this tune by Serge Krief and Richard Chiche who are featured in the picture below playing on the platform opposite 'Chez Fernand'

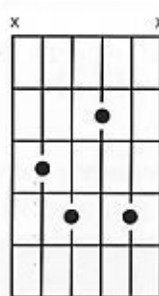


Photo By Victoria Cosimini ©

A	<sup>3</sup> <b>C9</b>	<sup>3</sup> 0/0	<sup>3</sup> G6 <sup>6</sup> Bb° <sup>5</sup> A°	<sup>7</sup> <b>G/B</b>	<sup>5</sup> <b>A7</b>	<sup>5</sup> <b>D9</b>	<sup>5</sup> <b>G6/9</b> <sup>5</sup> G6/9
A	Repeat 1st 6 Bars						<sup>5</sup> G6/9 <sup>3</sup> Cm <sup>5</sup> G6/9
B	<sup>3</sup> <b>C-6</b>	0/0	<sup>4</sup> <b>C#°</b>	0/0	<sup>3</sup> <b>C-6</b>	0/0	<sup>4</sup> C#° <sup>5</sup> E° <sup>7</sup> D7
A	Repeat 1st 'A' Section						

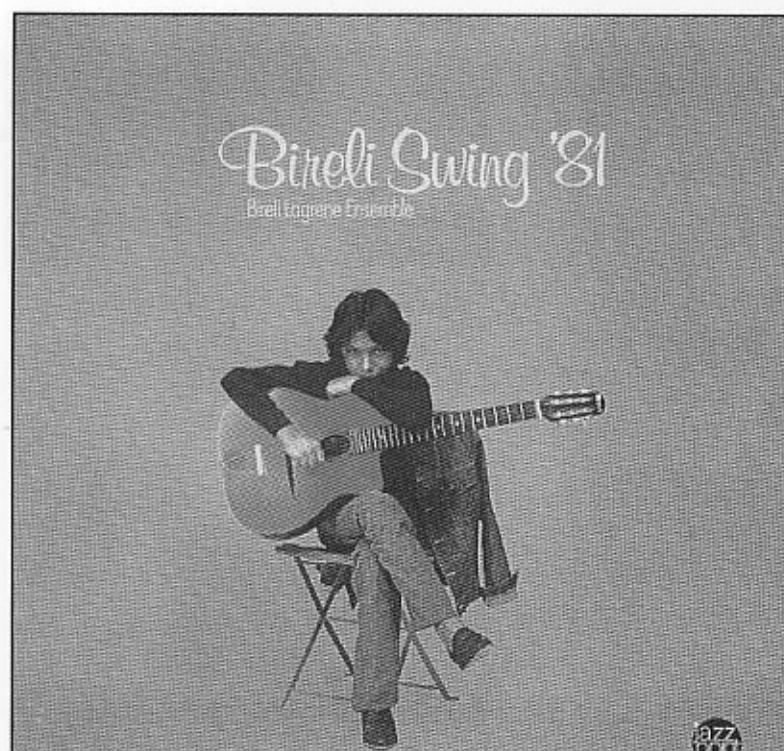


DIMINISHED



Use the triad for the A° and Bb°.

Use the diminished inversion on the left for the C#° (4th fret) and the E° (7th Fret).



## SEPTEMBER SONG

There is a great version of this tune on Bireli Lagrene's CD featured opposite.

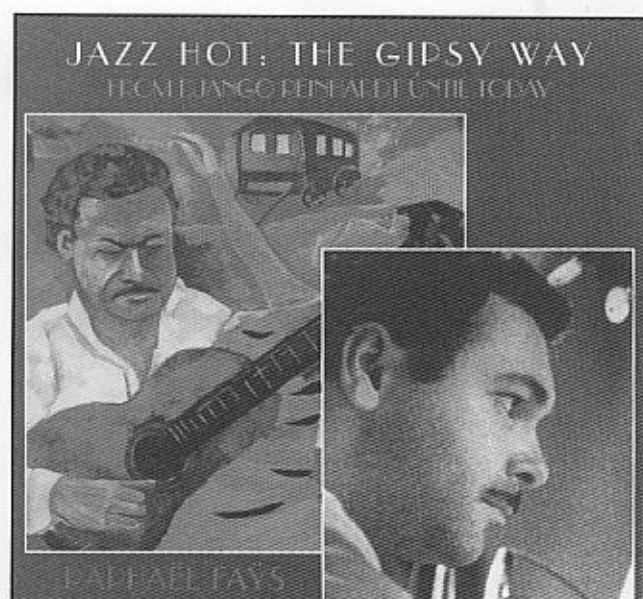
He plays a complete chorus using artificial harmonics. This was a technique that Django also used back in the 30's and 40's, showing how ahead he was for his time.



A	$\begin{array}{c} 3 \\ \text{Cm} \\ \text{F-6} \\ 1 \end{array}$	$\begin{array}{c} 3 \\ \text{Cm} \\ \text{Ab7} \\ 4 \end{array}$	$\begin{array}{c} 3 \\ \text{Cm} \\ \text{Bb7} \\ 6 \end{array}$	$\begin{array}{c} 6 \\ \text{Eb}\Delta \\ \text{G7} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{Cm} \\ \text{F-6} \\ 1 \end{array}$	$\begin{array}{c} 3 \\ \text{Cm} \\ \text{Ab7} \\ 4 \end{array}$	$\begin{array}{c} 4 \\ \text{Ab7} \end{array}$	$\begin{array}{c} 3 \\ \text{G7} \end{array}$
A	Repeat 1st 6 Bars						$\begin{array}{c} 4 \\ \text{Ab7} \\ \text{G7} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{Cm} \end{array}$
B	$\begin{array}{c} 4 \\ \text{Ab6} \end{array}$	$\begin{array}{c} 0 \\ \text{0} \end{array}$	$\begin{array}{c} 8 \\ \text{Cm} \\ \text{C-}\Delta \\ 8 \end{array}$	$\begin{array}{c} 8 \\ \text{C-7} \\ \text{C-6} \\ 8 \end{array}$	$\begin{array}{c} 4 \\ \text{Ab6} \end{array}$	$\begin{array}{c} 0 \\ \text{0} \end{array}$	$\begin{array}{c} 10 \\ \text{G7} \\ \text{F}\#7 \\ 9 \end{array}$	$\begin{array}{c} 10 \\ \text{G7} \\ \text{C}\#9 \\ 4 \end{array}$
A	Repeat 1st 6 Bars of 'A' Section						$\begin{array}{c} 4 \\ \text{Ab7} \\ \text{G7} \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{Cm} \\ \text{G7+} \\ 3 \end{array}$

Cm	C- $\Delta$	C-7	C-6

Bars 3 + 4 of 'B' Section  
2 Beats on each chord



## SI TU SAVAIS

This tune was recorded once by Django in 1947 and a fine example by Raphael Fays that can be found on his CD opposite.

A	1	Bb	%	3	C9	%	1	Bb	%	3	C9	%
	1	Bb	%	5	D7	%	6	Eb7	%	10	D7	6
A	Repeat				1st	12	Bars					
									6	5	5	
B	5	D9	%	6	Eb9	%	5	D9	%	6	Eb9	%
	1	Bb	%	3	C9	%	1	Bb	%	3	C9	%
A	1	Bb	%	5	D7	%	6	Eb7	%	5	D7	5
	1	Bb	%	5	D7	%	6	Eb7	%	5	D7	5



Photo By Victoria Cosimini ©

Swing 39 is often featured in the repertoire of Father and Son gypsy guitar duo Ninine and Mondine Garcia shown in the photo opposite, playing at one of their regular haunts at The Chope Des Puces in the fleamarket at Clignancourt, Paris.

A	<sup>3</sup> <b>Gm</b>	%	<sup>5</sup> <b>A7</b>	%	<sup>5</sup> <sup>5</sup> <b>D7</b>	<sup>3</sup> <b>Gm</b>	%
					<b>D7</b> <b>Ab7</b>		
B	<sup>4</sup> <b>Ab6</b>	%	<sup>3</sup> <b>Gm</b>	%	<sup>5</sup> <b>A7</b>	%	<sup>10</sup> <b>D7</b>
						<b>Bb6</b> <b>C°</b>	<sup>6</sup> <b>D7</b>
A	Repeat 1st 7 Bars of 'A' Section					<sup>3</sup> <b>Gm</b>	%
B	<sup>4</sup> <b>Ab6</b>	%	<sup>3</sup> <b>Gm</b>	%	<sup>5</sup> <b>A7</b>	<sup>5</sup> <sup>3</sup> <b>D7</b>	<sup>3</sup> <b>Gm</b>
						<b>Gm</b> <b>D7#9</b>	<sup>5</sup> <b>D7</b>

This tune is a traditional standard amongst the Gypsies and has recently been recorded by Angelo Debarre.

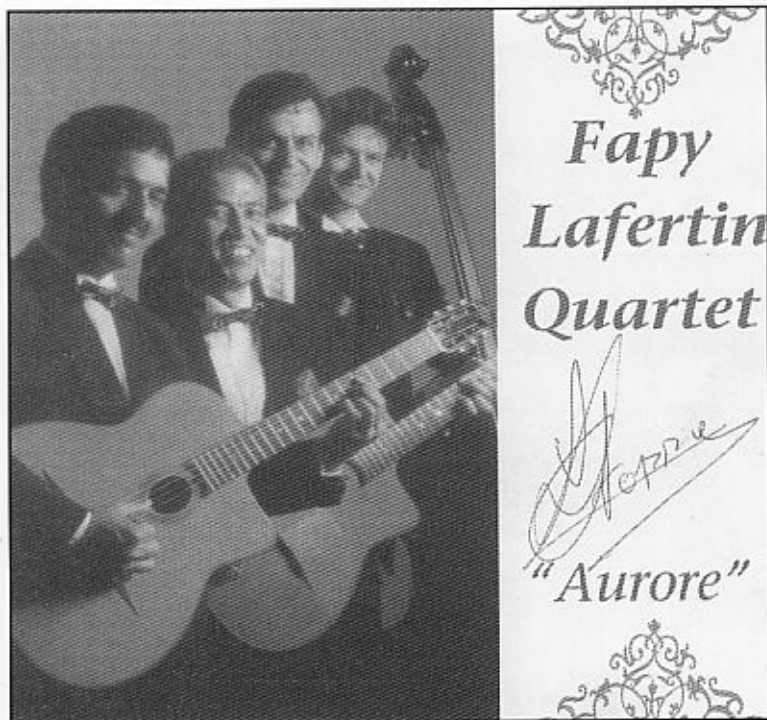
An outstanding rendition has been recorded by Rodolphe Raffalli who is pictured below.



Rodolphe Raffalli virtuoso guitarist

A	<sup>3</sup> <b>C6/9</b>	<b>%</b>	<sup>5</sup> <b>D7b5</b>	<sup>4</sup> <b>Ab7+</b>	<sup>5</sup> <b>D-7</b>	<sup>4</sup> <sup>3</sup> <b>C#9</b>	<sup>5</sup> C6/9 A-7 <sup>5</sup>	<sup>4</sup> D-7 C#9 <sup>4</sup>
A	Repeat 1st 6 Bars					<sup>3</sup> <b>C6/9</b>	<sup>3</sup> <b>C7</b>	
B	<sup>8</sup> <b>F6/9</b>	<b>%</b>	<b>%</b>	<sup>8</sup> F6/9 Eb9 <sup>6</sup>	<sup>5</sup> <b>D9</b>	<b>%</b>	<sup>5</sup> <b>D-7</b>	<sup>4</sup> <b>C#9</b>
A	Repeat 1st 'A' Section							

I have used the C#9 as a substitution for G7.  
This is typical of a Gypsy Chord Change.



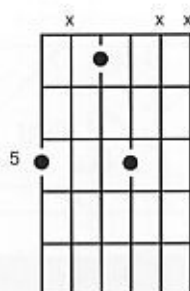
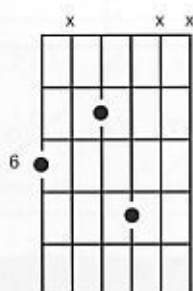
Take The 'A' Train was written by Duke Ellington and was originally arranged as a Big Band number.

Fapy drives this tune with great swing in a small band context with only an added snare drum. You can hear this version on his CD featured opposite.

This tune is not widely played in the Gypsy repertoire but is occasionally heard.



A	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\frac{0}{0}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{F} \\ \text{A} \\ \text{Ab}^\circ \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\frac{0}{0}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ 5 \end{array}$	$\begin{array}{c} 2 \\ \text{B7} \\ 3 \end{array}$
B	$\begin{array}{c} 7 \\ \text{B-7} \\ \text{E9} \\ 7 \end{array}$	$\frac{0}{0}$	$\begin{array}{c} 5 \\ \text{A}\Delta 7 \\ \text{AM6} \\ 5 \end{array}$	$\frac{0}{0}$	$\begin{array}{c} 7 \\ \text{B-7} \\ \text{E9} \\ 7 \end{array}$	$\frac{0}{0}$	$\begin{array}{c} 7 \\ \text{A6/9} \\ \text{D9} \\ 5 \end{array}$	$\begin{array}{c} 5 \\ \text{G6/9} \\ \text{C9} \\ 3 \end{array}$
A	<div> <div>Repeat</div> <div>1st</div> <div>6 Bars of 'A' section</div> </div>						$\begin{array}{c} 5 \\ \text{A-7b5} \\ 5 \end{array}$	$\begin{array}{c} 5 \\ \text{D7} \\ 5 \end{array}$
C	$\begin{array}{c} 3 \\ \text{G-6} \\ \text{A}^\circ \\ 3 \end{array}$	$\begin{array}{c} 6 \\ \text{Gm} \\ \text{Bb} \\ \text{A}^\circ \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{G-6} \\ 3 \end{array}$	$\begin{array}{c} 6 \\ \text{Bb-6} \\ 3 \end{array}$	$\begin{array}{c} 6 \\ \text{G-7} \\ \text{C9} \\ 3 \end{array}$	$\frac{0}{0}$	$\begin{array}{c} 3 \\ \text{F6/9} \\ 3 \end{array}$	$\frac{0}{0}$

 $\frac{\text{Gm}}{\text{Bb}}$  $\frac{\text{F}}{\text{A}}$ 

## TEA FOR TWO

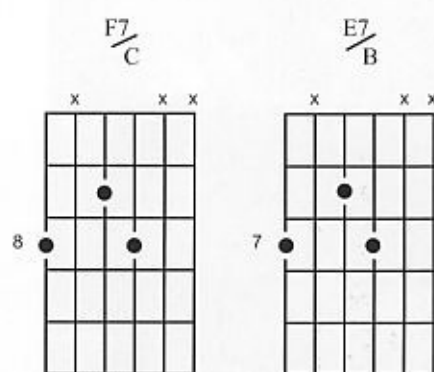
The last two bars of the 'B' section is a very effective way to resolve back to the 'A' section. Try adopting this sequence in different keys and applying to different tunes.

Apart from Django's, listen to Fapy Lafertin's version on his 'Aurora' CD.



Photo By Victoria Cosimini ©

A	<sup>7</sup> <b>E7</b>	%	%	%	<sup>5</sup> <b>Am</b> / <sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>A-6</b>	<sup>5</sup> <b>A7</b>
	<sup>2</sup> <b>B0</b>	%	<sup>5</sup> <b>Am</b>	%	<sup>8</sup> <b>F7</b> / <sup>7</sup> <b>C</b>	<sup>5</sup> <b>E7</b> / <sup>5</sup> <b>B</b>	<sup>5</sup> <b>Am</b> / <sup>8</sup> <b>F7</b>
A	<div> <div>Repeat</div> <div>1st</div> <div>14 Bars</div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>						
B	<sup>10</sup> <b>D-7</b>	<sup>10</sup> <b>G9</b>	<sup>8</sup> <b>CΔ</b>	%	<sup>7</sup> <b>B11</b>	<sup>6</sup> <b>Bb7</b>	<sup>5</sup> <b>Am</b>
	<sup>2</sup> <b>B0</b>	%	<sup>5</sup> <b>Am</b>	%	<sup>8</sup> <b>F7</b> / <sup>7</sup> <b>C</b>	<sup>5</sup> <b>E7</b> / <sup>5</sup> <b>B</b>	<sup>9</sup> <b>F#7#9</b>
B	<sup>2</sup> <b>B0</b>	%	<sup>5</sup> <b>Am</b>	%	<sup>8</sup> <b>F7</b> / <sup>7</sup> <b>C</b>	<sup>5</sup> <b>E7</b> / <sup>5</sup> <b>B</b>	<sup>5</sup> <b>Am</b>
	%	%	%	%	%	%	%



The format of this tune may vary. It can sometimes be played A,A,B,A or as shown above as an A,A,B.



A gathering of Gypsies at the Django festival at Samois.  
Photo by Victoria Cosimini ©

Key of D

4/4

## THEM THERE EYES

32 Bars

EXAMPLE 1

<sup>5</sup> <b>D6/9</b>	<sup>9</sup> %	<sup>4</sup> <b>Db9</b>	<sup>5</sup> %	<sup>7</sup> <b>D6/9</b>	<sup>6</sup> %	<sup>5</sup> <b>E-7</b>	<sup>5</sup> %
<sup>3</sup> <b>F#7</b>	<sup>4</sup> %	<sup>5</sup> <b>Bm</b>	<sup>5</sup> %	<sup>6</sup> <b>E7</b>	<sup>5</sup> %	<sup>5</sup> <b>Eb7</b>	<sup>5</sup> %
<sup>5</sup> <b>D6/9</b>	<sup>4</sup> <b>Db9</b>	<sup>5</sup> <b>D6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>D7</b>	<sup>5</sup> %	<sup>5</sup> <b>G6/9</b>	<sup>5</sup> %
<sup>3</sup> <b>G6</b>	<sup>4</sup> <b>Ab°</b>	<sup>5</sup> <b>D6/9</b> <b>C7</b>	<sup>2</sup> <b>B7</b>	<sup>7</sup> <b>E7</b>	<sup>6</sup> <b>Eb7</b>	<sup>5</sup> <b>D6/9</b>	<sup>5</sup> <b>A7+</b>

EXAMPLE 2

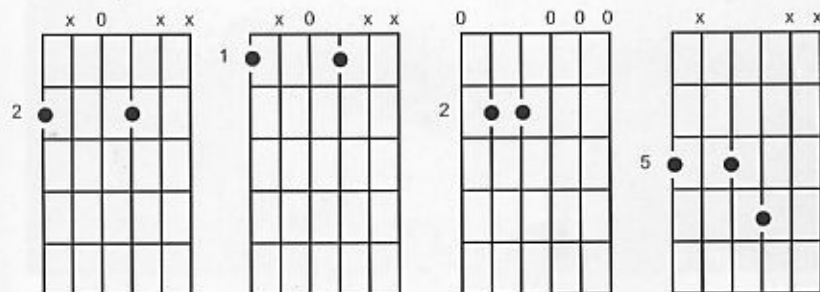
<sup>5</sup> <b>D6/9</b>	<sup>4</sup> %	<sup>4</sup> <b>C#9</b>	<sup>2</sup> %	<sup>1</sup> <b>D</b> <b>F</b>	<sup>0</sup> <b>F°</b>	<sup>3</sup> <b>Em</b> <b>G°</b> <b>F#°</b>	<sup>5</sup> <b>A7</b>
<sup>2</sup> <b>F#7</b> <b>Ab°</b>	<sup>5</sup> <b>A°</b> <b>Bb°</b>	<sup>7</sup> <b>B-6</b> <b>C#°</b>	<sup>10</sup> <b>Bm</b> <b>D</b> <b>B-6</b>	<sup>7</sup> <b>E7</b>	<sup>0</sup> %	<sup>6</sup> <b>Eb7</b> <b>A13</b> <b>Bb</b>	<sup>7</sup> <b>E-7</b>
<sup>5</sup> <b>D6/9</b>	<sup>4</sup> <b>C#9</b>	<sup>5</sup> <b>D6/9</b>	<sup>5</sup> %	<sup>5</sup> <b>D7</b>	<sup>5</sup> %	<sup>3</sup> <b>G6</b> <b>Bb°</b> <b>A°</b>	<sup>7</sup> <b>G</b> <b>B</b>
<sup>3</sup> <b>G6</b>	<sup>4</sup> <b>Ab°</b>	<sup>5</sup> <b>D6/9</b> <b>C9</b>	<sup>2</sup> <b>B9</b> <b>F9</b>	<sup>7</sup> <b>E9</b>	<sup>6</sup> <b>Eb9</b>	<sup>5</sup> <b>D6/9</b>	<sup>5</sup> <b>A7+</b>

 $\frac{D}{F}$ 

F°

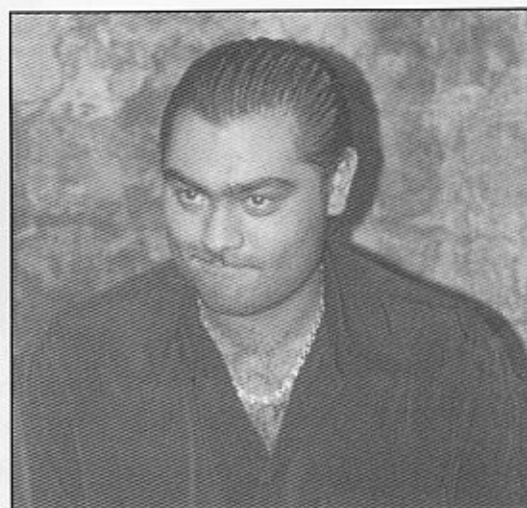
Em

A7



Try this passage over Bars 5 - 8  
4 Beats to each Chord

Photo by Victoria Cosimini ©



Rhythm Guitarist Stevie Demeter

# THERE WILL NEVER BE ANOTHER YOU

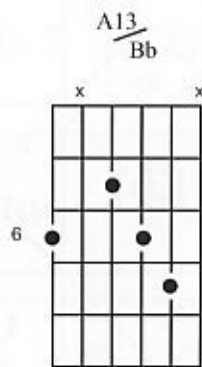
Key of D

4/4

32 Bars

ABAB

A	<sup>5</sup> <b>D6/9</b>	<sup>3</sup> %	<sup>9</sup> <sup>10</sup> <b>C#-7</b>	<sup>9</sup> G9 F#9	<sup>7</sup> <sup>7</sup> <b>B-7</b>	<sup>7</sup> B-7 Bb-7	<sup>5</sup> <b>A-7</b>	<sup>5</sup> <b>D9</b>
B	<sup>3</sup> <b>GΔ</b>	<sup>3</sup> <b>C7b5</b>	<sup>5</sup> <b>D6/9</b>	<sup>7</sup> <b>B-7</b>	<sup>7</sup> <b>E7</b>	<sup>6</sup> %	<sup>6</sup> <b>Eb7</b>	<sup>5</sup> %
A	<div> <div></div> <div>Repeat</div> <div>1st</div> <div>'A' Section</div> </div>							
B	<sup>3</sup> <b>GΔ7</b>	<sup>3</sup> <b>C7b5</b>	<sup>5</sup> <b>D6/9</b>	<sup>4</sup> <sup>5</sup> <b>C#9</b>	<sup>7</sup> D6/9 B7	<sup>7</sup> E-9 A7	<sup>5</sup> E-9 A13 Bb	<sup>5</sup> D6/9 A7+5



Although this tune was never recorded by Django Reinhardt, it has become very popular amongst Gypsy guitarists.

This could be due to the recording by Stochelo Rosenberg on his CD 'Seresta' in the early nineties.

This tune was originally written in the key of Eb, but Gypsy players tend to play it in the key of D.

So in keeping with Gypsy tradition the above example is in the key of D.



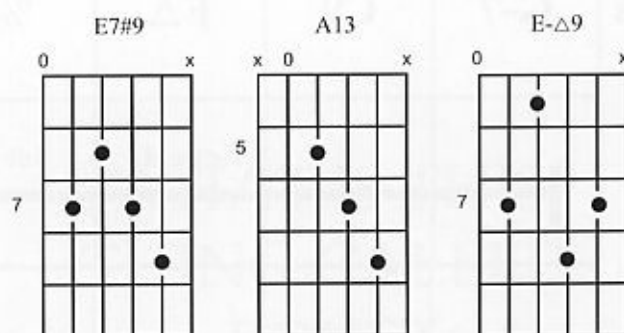
Above is a sleeve cover to one of the many Django Reinhardt EP's that were released throughout the Fifties and Sixties.



A	<div><div>77</div><div>EΔ9</div></div>	<div><div>7</div><div>EΔ9</div><div>E-Δ9</div></div>	<div><div>7</div><div>E-9</div></div>	<div><div>5</div><div>A7</div></div>	<div><div>5</div><div>DΔ9</div></div>	<div><div>3</div><div>C9</div></div>	<div><div>2</div><div>B7</div></div>	<div><div>8</div><div>F9</div></div>
A	<div><div><div></div><div>Repeat</div><div>1st</div><div>5 Bars</div><div></div></div></div>				<div><div>3</div><div>C7</div><div>B7</div><div>2</div></div>	<div><div>2</div><div>E6/9</div></div>	<div><div>%</div></div>	
B	<div><div>55</div><div>A-7</div></div>	<div><div>2</div><div>A-6</div><div>D9</div></div>	<div><div>4</div><div>F#7</div><div>G6</div><div>3</div></div>	<div><div>7</div><div>G#°</div><div>B°</div></div>	<div><div>5</div><div>A-7</div></div>	<div><div>2</div><div>F#7b5</div></div>	<div><div>2</div><div>B7</div></div>	<div><div>8</div><div>F9</div></div>
A	<div><div>77</div><div>EΔ9</div></div>	<div><div>7</div><div>EΔ9</div><div>E-Δ9</div></div>	<div><div>7</div><div>E-9</div></div>	<div><div>5</div><div>A7</div></div>	<div><div>53</div><div>DΔ9</div></div>	<div><div>3</div><div>C7</div><div>B7</div><div>2</div></div>	<div><div>2</div><div>E6/9</div></div>	<div><div>8</div><div>F9</div></div>

## INTRO

E7#9	%	A13	%
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Chords used for Intro

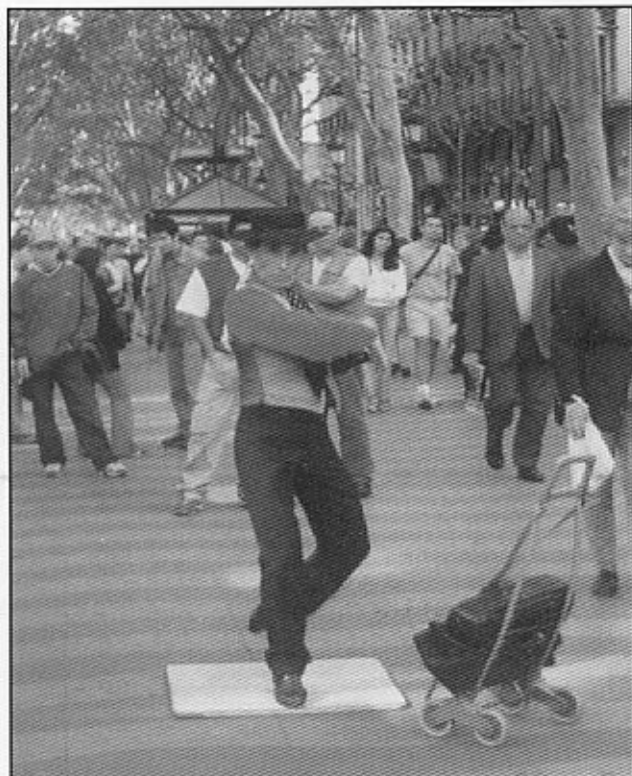


Photo by Victoria Cosimini ©

TROUBLANT  
BOLERO

Django's liking for the music of Maurice Ravel probably inspired him to write this beautiful Iberian flavoured composition.

Note the E- $\Delta$ 9 is played as the last beat of the 2nd bar of sections 'A' and 'C'. You may have to master the rhythm before working this chord in.

## BOSSA

A	5	6	5	5	3	3	2	2
	D $\Delta$ 7	Bb $^{\circ}$	A-7	D7	G $\Delta$	G-7 C7	F#7	B7
A	7	6	5	5				
	E7	Bb7 A7	Dm	A7#5				
A	Repeat 1st 10 Bars							
A	5	5	5	5				
	D-9	D-9	G7	G7				
B	3	3	8	8	6	6	5	
	G-7	C9	F $\Delta$	%	F-9	Bb7	Eb $\Delta$	A7#5
A	Repeat 1st 'A' Section							
A								

## WAVE



Bossa tunes are now a regular feature in Gypsy repertoires.

Bireli Lagrene recorded this tune on his CD 'Routes To Django' in 1979 and is shown opposite.

He plays it in the original key of D, although Gypsy guitarists use other keys such as 'G'.

Stochelo Rosenberg has also recorded a version of this tune live at The North Sea Jazz festival in the 90's.

# WHAT IS THIS THING CALLED LOVE

Key of C 4/4

32 Bars AABA

A	<sup>10</sup> <b>G<math>\emptyset</math></b>	<sup>8</sup> <b>C7</b>	<sup>8</sup> <b>F-9</b>	<b>%</b>	<sup>4</sup> <b>C#9</b>	<sup>3</sup> <sup>3</sup> <b>G7</b>	<div style="display: inline-block; border: 1px solid black; padding: 2px; text-align: center;"> <sup>6</sup> C6/9 Eb-7 D-7 <sup>5</sup> </div>	<sup>7</sup> <b>E-7</b>
A	<sup>10</sup> <b>G<math>\emptyset</math></b>	<sup>8</sup> <b>C7</b>	<sup>8</sup> <b>F-7</b>	<b>%</b>	<sup>4</sup> <b>C#9</b>	<sup>3</sup> <b>G7</b>	<sup>3</sup> <b>C6/9</b>	<b>%</b>
B	<sup>8</sup> <b>C-7</b>	<sup>8</sup> <b>F7</b>	<sup>6</sup> <b>Bb<math>\Delta</math></b>	<b>%</b>	<sup>4</sup> <b>Ab7</b>	<b>%</b>	<sup>3</sup> <b>G7</b>	<sup>4</sup> <b>C#9</b>
A	<b> </b>		<b>Repeat</b>	<b>2nd</b>	<b>'A' Section</b>			<b> </b>

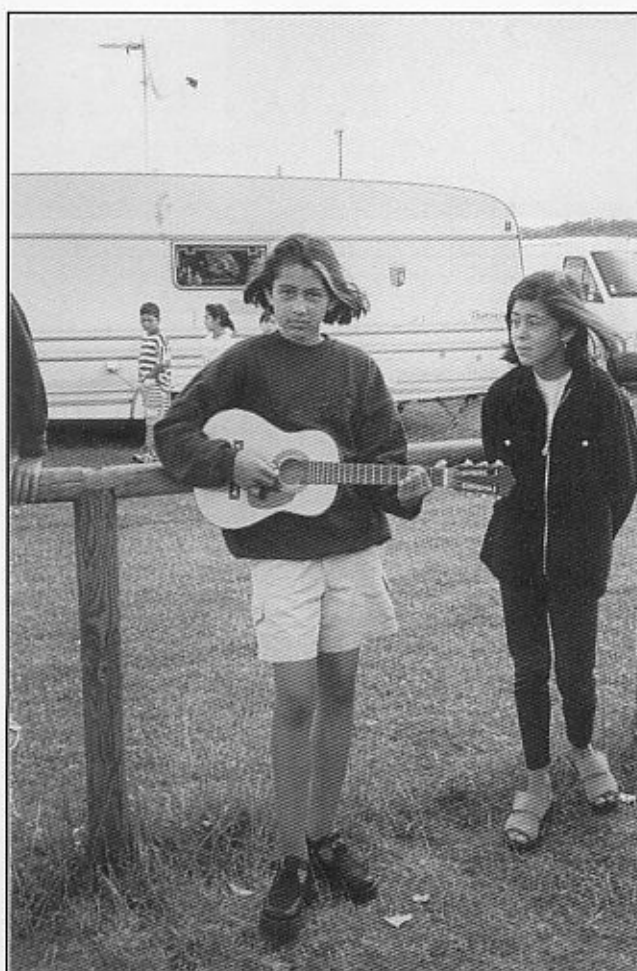


Photo By Victoria Cosimini ©

## WHAT IS THIS THING CALLED LOVE?

I have chosen to use the C#9 on the fifth bar of the 'A' sections.

A more standard way to play this would be to use a D half-diminished.

The chord changes above also fit the Be-Bop tune 'Hot House'.

Even at a very young age, as the picture shows, Gypsy children show their love and enthusiasm for their music which is a very strong part of their culture.

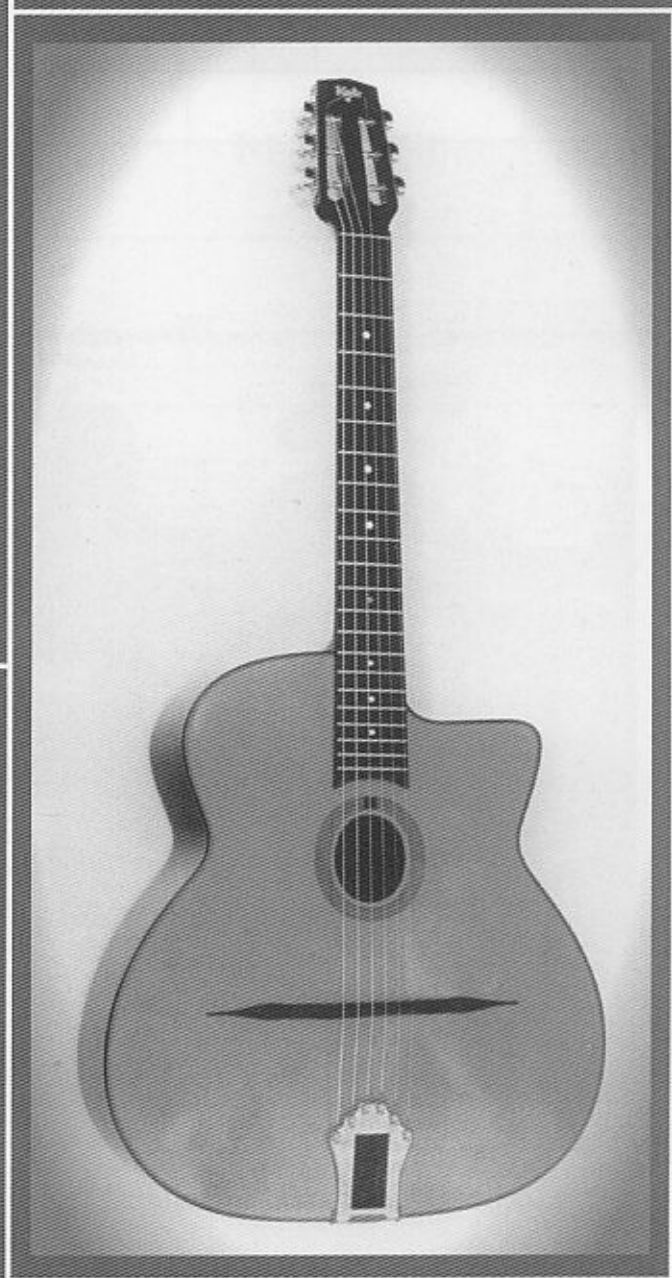




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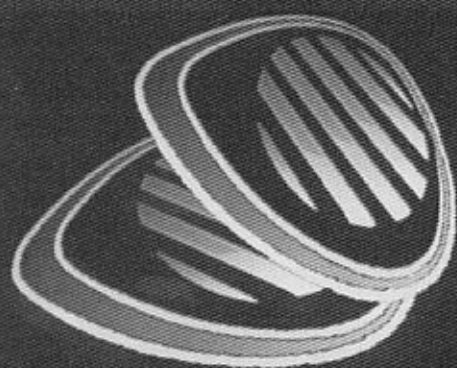
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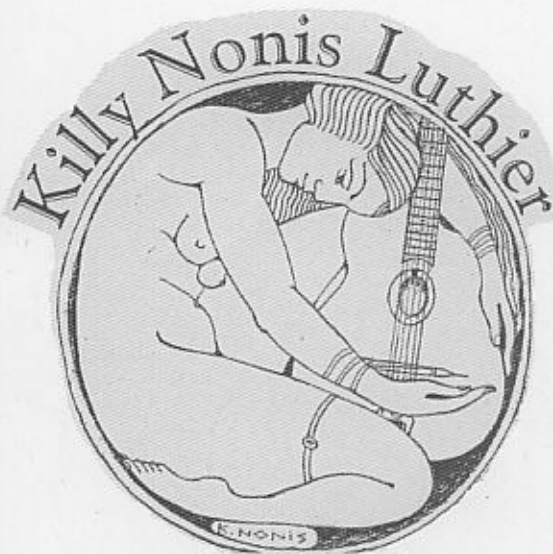


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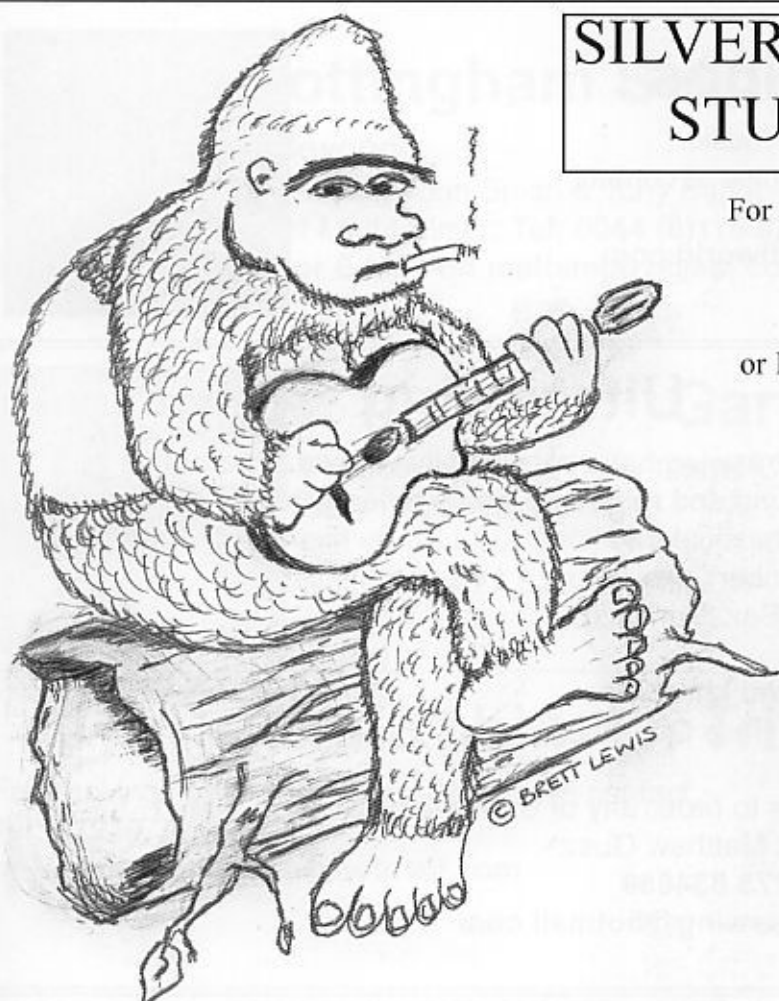
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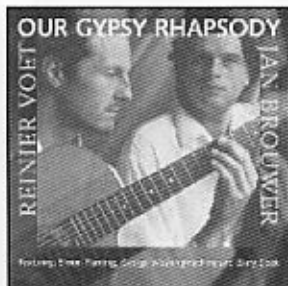
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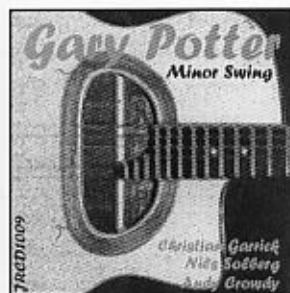
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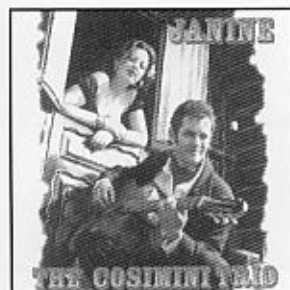
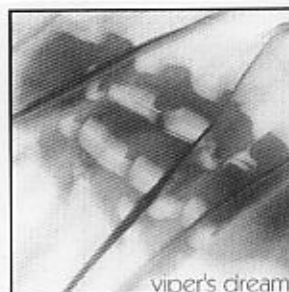
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